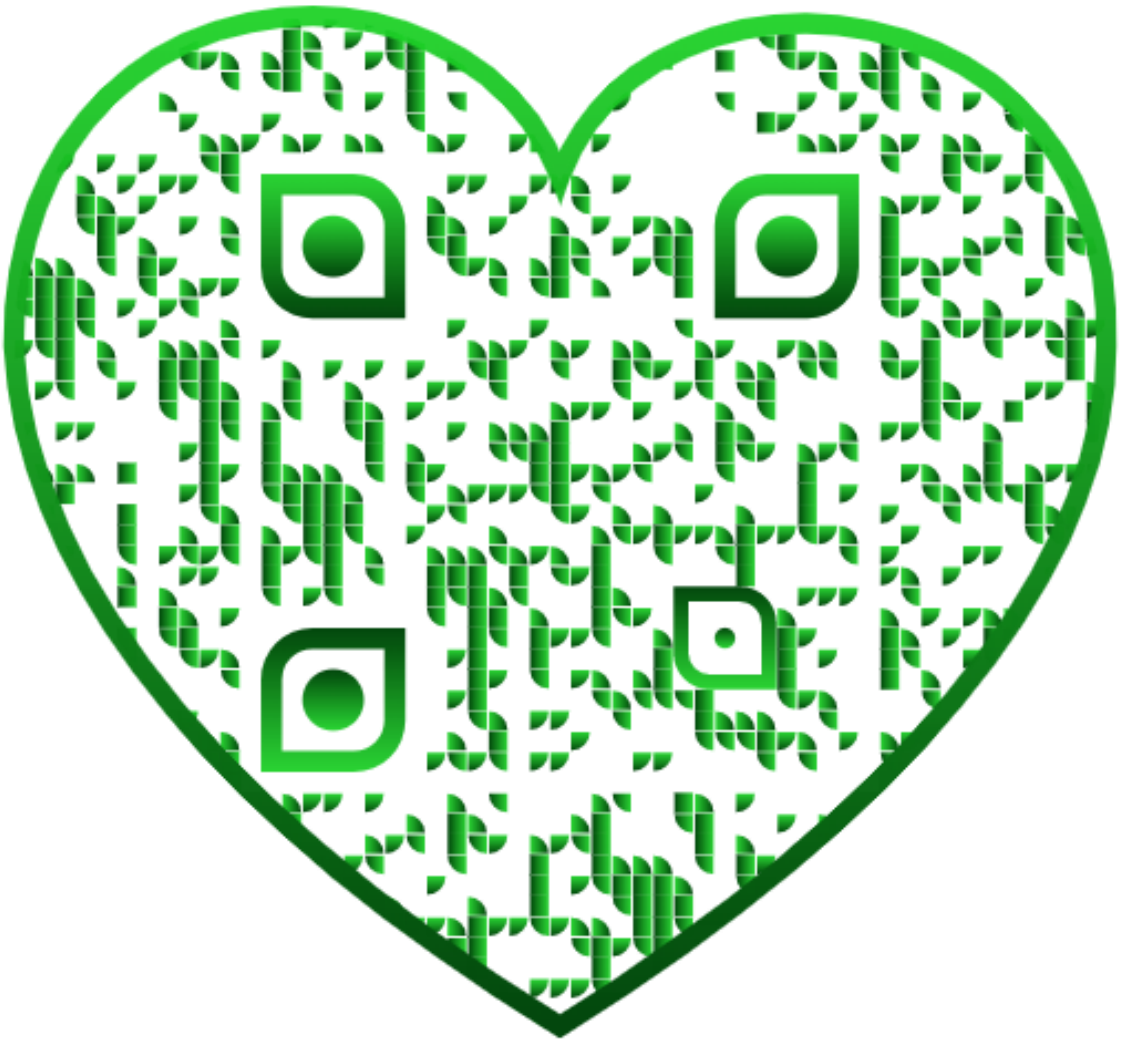
EXCLUSIVE LESSONS FROM TOM QUAYLE » SAM BELL » ANDY WOOD » GIORGIO SERCI

Interactive Guitar 97



OUR GENERATIO

Tom Ford plays **Top Tape** flatwound electric guitar strings: in production and used on era-defining records since 1961

GUINE
ON

WELCOME TO ISSUE

97

Hello and welcome to issue 97 of Guitar Interactive Magazine!

When it comes to the definition of rock guitar virtuoso, you'd be hard-pressed to find a more fitting living embodiment than Mr **Nuno Bettencourt**. From the note-choice to the chops to the delivery and style—Nuno's got it all. In this issue's cover feature, **Jonathan Graham** catches up with the Extreme guitarist to discuss the band's first new full-length release since 2008's 'Saudades de Rock,' the importance of playing for the song, what he thinks of Brian May ranking him number one, and even shares a story about being visited by Eddie Van Halen while recording 'Six.'

With Last in Line back with 'Jericho' and Def Leppard's new album 'Drastic Symphonies' out now (via Universal Music), featuring the band's greatest produced tracks dramatically reimagined alongside The Royal Philharmonic Orchestra, We also catch up with **Vivian Campbell** to discuss the new releases and so much more.

If that's not enough, we recap the 20th annual **Download Festival**. As well as the 100,000 fans in attendance, the **Guitar Interactive** team were once again on site to capture all the action and backstage interviews from across the weekend's amazing live event.

As usual, with every issue, we have a whole host of the latest and best gear reviews from around the world of guitar, with our team of world-class gear reviewers offering their unique insight, expertise, and personality, which as always, I hope you will enjoy. However, if that's still not enough, don't forget all of our exclusive lessons from, **Tom Quayle, Sam Bell, Nick Jennison & Giorgio Serci**.

Guitar Interactive

Editor
Jonathan Graham
jonathan@guitarinteractivemagazine.com

Contributors
Jonathan Graham, Nick Jennison

Review crew
Nick Jennison, Sam Bell

Columns
Tom Quayle, Sam Bell, Nick Jennison, Andy Bell & Giorgio Serci

Advertising Manager
Helen Bavester
helen@guitarinteractivemagazine.com

USA Advertising Sales
Lisa Spiteri
LisaSpiteri@guitarinteractivemagazine.com

Design and layout
Simon Gibbs
simon@guitarinteractivemagazine.com

Video Editors
James Masterton & Dave Kidd

Sound En
Dave Kid

Cameras
James M

Publishe
Guitar Int

Publishi
Kim Walle

(c) Copyright 2023 Guitar Interactive Ltd. No part of this publication may be reproduced in any form or by any means without prior permission of the copyright owners. The views expressed in

Welcome to **Guitar Interactive Issue 97**

GET IN TOUCH *Ask a question, share your ideas and let's see what works!*

iGuitarMag
Tweet your ideas and thoughts here

facebook.com/GuitarInteractive Magazine
Keep up-to-date with the latest from Gi

www.guitarinteractivemagazine.com
Full user access to our extensive website and content

gineering
d & James Masterton
s
asterton & Dave Kidd
rs
eractive Ltd
ng Director
er

Contact
Sales and Information line:
+ 44 (0)1708 757 337
Fax Line: *+44 (0)1708 757 528*
Address: *Unit A, Chesham Close, Romford, Essex, RM7 7PJ, UK*

AD INDEX

Our advertisers.

DADDARIO 53
DONNER 27
ELIXIR 34-43
ELIXIR 71
ELIXIR 114-117
FRET-KING 31
JOE DOE-VINTAGE 87
MOOER 1&97
PRS 81
RAPIER 31
ROTOSOUND 2&3
SENNHEISER 15
SNARK 87

Guitar Interactive are those of the contributors and not necessarily those of the Editor or Publisher.

ISSUE 96

Contents

INTERVIEWS

Nuno Bettencourt:

In this issue's cover feature, Jonathan Graham catches up with the Extreme guitarist to discuss the band's first new full-length release since 2008.

010

Vivian Campbell:

From his early days with Dio to his present with Def Leppard and Last in Line, Vivian Campbell has been a true force of nature when it comes to the electric guitar.

022

FEATURES

Download Festival 2023 Special

046

REVIEWS - GUITARS, AMPS & FX

060_Ernie Ball Music Man BFR Nitro Cutlass Classic '58

064_Chapman ML2 Standard

068_Mooer GTRS S801

074_Fret-King Elise Custom with Classic Vibrato

078_Hiwatt SUPER-HI 50 Head

084_Tech 21 SansAmp Character Plus Series Screaming Blonde

090_Donner Arena 2000 Multi FX

094_Digtech BadMonkey

098_Martin D 18 StreetLegend

STUDIO TO STAGE

104_IK Multimedia AXE I/O ONE

108_Snark Air Tuner

TECH SESSION

TECH SESSION
Peter Green - Nick Jennison
036

NICK JENNISON
Let's Practice Together
114

TOM QUAYLE
Modern Guitar - Part 7
118

SAM BELL
Extreme Shredding - Part 7
124

GIORGIO SERCI
Creative Fingerstyle
130

COLUMNS

ANDY WOOD
Country Guitar - Part 3
134

THE Interviews

When it comes to the definition of rock guitar virtuoso, you'd be hard-pressed to find a more fitting living embodiment than Mr **Nuno Bettencourt**. From the note-choice to the chops to the delivery and style—Nuno's got it all. Nowhere is that more evident than on Extreme's latest full-length release, 'Six,' out now worldwide via earMUSIC. In this issue's cover feature, **Jonathan Graham** catches up with the Extreme guitarist to discuss the band's first new full-length release since 2008's 'Saudades de Rock,' the importance of playing for the song, what he thinks of Brian May ranking him number one, and even shares a story about being visited by Eddie Van Halen while recording 'Six.'

For over four decades, **Vivian Campbell** has been a true force of nature when it comes to the electric guitar. From his early days with Dio to his present with Def Leppard and Last in Line, Campbell has continued to harness that teenage enthusiasm and even angst that keeps his playing sound as fresh and exciting as it did the first time you heard him...if not even more so! With Last in Line back with 'Jericho' and Def Leppard's new album 'Drastic Symphonies' out now (via Universal Music), featuring the band's greatest produced tracks dramatically reimagined alongside The Royal Philharmonic Orchestra, **Jonathan Graham** catches up with Vivian to discuss the new releases and so much more.

IN-DEPTH CHATS WITH GUITAR'S BIGGEST NAMES

EXCLUSIVE INTERVIEWS EXCLUSIVE INTERVIEWS

NUNO BETT

TIME I

When it comes to the definition of rock guitar virtuoso, you'd be hard-pressed to find a more
to the delivery and style—Nuno's got it all. Nowhere is that more evident than on Extreme's la
Jonathan Graham catches up with the Extreme guitarist to discuss the band's first new full-
he thinks of Brian May ranking him number one, and even shares a story about being visited

TENCOURT:
TO RISE

fitting living embodiment than Mr Nuno Bettencourt. From the note-choice to the chops
test full-length release, 'Six,' out now worldwide via earMUSIC. In this issue's cover feature,
length release since 2008's 'Saudades de Rock,' the importance of playing for the song, what
l by Eddie Van Halen while recording 'Six.'

IT'S been a minute since we heard some new material from Extreme; however, after 15 long years, the Boston-born outfit is back with a new record, 'Six', and what a much-needed return to form it truly is. The hype train kicked off earlier this year with the album's lead single, "Rise," featuring one of the most ridiculously entertaining guitar solos in recent memory and blowing the minds of players the world over. If Wolf Van Halen's turn on the Wembley stage was last year's electric guitar moment of the year, Nuno takes the cake in 2023...hands down.

It's the type of guitar solo we'd all love to be able to craft and pull off on cue. A mix of pure expression, rhythmic brilliance—and THAT "tendonitis section." Countless YouTubers have broken it down, offering considerable insights, yet its overall magic remains elusive, a sleight of hand we're all missing. However, that just adds to its brilliance. "Rise" has clocked up millions of views and counting since its debut in March, surely sending similar numbers of players back to their practice spaces to workshop their game. There is a feeling that Bettencourt—one of the most kinetic and dynamic players of his generation—has just upped the ante again, and that is incredibly inspiring

That was one of the major principles behind Bettencourt's approach to 'Six.' As he explains, 'Six' was all about throwing things down with fucking energy, with commitment. The words fire and passion routinely crop up. The word "fuck" and variants thereof are used as punctuation, as you'll see in the video.

"When Eddie Van Halen passed, it really hit me," says Nuno. "I'm not going to be the one who will take the throne, but I felt some responsibility to keep guitar playing alive. So, you hear a lot of fire on the record."

Although a highlight, "Rise" is just a small piece of the puzzle that makes up 'Six.' "Whatever you think an Extreme album is after two or even three songs, it's not," states Nuno. "That goes for every record we've ever done. True Extreme fans know to 'expect the unexpected.' I feel like we need a good old-school rock album. 'Six' is definitely modern, but you can put on headphones and go on a journey from top-to-bottom. It's like 'Extreme 2.0'."

Subverting expectations is nothing new for Extreme. Ever since the band Formed in 1985, the Boston group's varied influences, coupled with their passion for saying something new with their music, has always

"SIX WAS ALL ABOUT THROWING THINGS DOWN WITH FUCKING ENERGY, WITH COMMITMENT."

set them apart—bringing them success without the constraints of being pigeonholed into a single style or genre. Extreme's quiet early grind resulted in the release of the self-titled debut in 1989. Among many highlights, "Play With Me" not only graced the soundtrack of Bill & Ted's Excellent Adventure but also decades later in the season four opener of "Stranger Things." Meanwhile, 'EXTREME II: Pornograffitti' bowed in the Top 10 of the Billboard 200 and eventually picked up a double-platinum certification. Of course, it notably spawned "Hole Hearted" (#4 on the Billboard "Hot 100") and the generational smash "More Than Words." The latter soared to #1 on the "Hot 100" and remains one of the most famous rock songs of all time with over half-a-billion streams and 633 million YouTube views and counting.

***Nuno Bettencourt** - Interview*

MK 4

For stage and studio

The MK 4 large-diaphragm true condenser microphone is the perfect choice for anyone looking for outstanding condenser sound, rugged design and excellent value for money. As at home in the studio as it is on stage, the cardioid MK 4'sfine resolution and excellent sound quality make it ideal for vocals, acoustic guitars and on guitar amps.

SENNHEISER

In its wake, the gold-certified 'III Sides To Every Story' saw them return to the Top 10 on the Billboard 200. Following up with 'Waiting for the Punchline' (1995) and 'Saudades de Rock' (2008), with sold-out tours supporting every release. Along the way, everyone from Tom Morello of Rage Against The Machine and Brian May of Queen to John Mayer publicly sang their praises. On top of that, while Nuno has recorded and performed with Steven Tyler and Rihanna, Gary Cherone was lead singer for Van Halen ('Van Halen III') and has recorded and performed with Joe Perry.

"With Extreme, there's always a lot of passion and a little piss and vinegar," Gary says. "We're not in competition with anybody else, but we strive to outdo ourselves. There are some moments on this album where we did. We've managed to

"WHEN EDDIE VAN HALEN PASSED, IT REALLY HIT ME... I'M NOT GOING TO BE THE ONE WHO WILL TAKE THE THRONE, BUT I FELT SOME RESPONSIBILITY TO KEEP GUITAR PLAYING ALIVE."

YouTube
Extreme - “Rise” (Official Video)

stay together after all these years. We feel like we have something to prove when we get on stage or in the studio. Because of that, I believe some of these songs are among the best we've written."

For the recording of the Nuno-produced 'Six,' the members buckled down at his home studio in Los Angeles. With the force of a wrecking ball, Extreme swing between unapologetic fits of fret-burning hard rock and intimately introspective balladry on the 12-track release, which also features future fan favourites such as "Other Side of the Rainbow," "#Rebel," and "X Out," channelling the electrifying eclecticism that defined their seminal output with a 21st-century twist.

This dynamic continues to affirm the iconic quartet as one of rock's most unpredictable, undeniable, and unbreakable groups whose songs course through the very fabric of popular culture. Let's just not keep us waiting 15 years for the next one...ok, lads?

YouTube

Extreme - "Banshee" (Official Music Video)

MOOER

MOOER IAMP - INTELLIGENT AMP SERIES

POWERED BY iAmp

SPECIALIZED APP FOR MORE ENJOYMENT

101 AMP MODELS AND EFFECTS

40 DRUM GROOVE AND 10 METRONOMES

INTEGRATED APP TUNER

80-SECOND LOOPER

OTG DIRECT RECORDING

SUPPORT WIRELESS FOOTSWITCH (SWITCHING PRESET/DRUM OR LOOPER CONTROL)

BLUETOOTH 5.0 HIGH-QUALITY AUDIO INPUT

MOOER CLOUD FOR TONE SHARING

MOOER' s iAmp app was designed for you - the modern guitarist. We have channeled decades of research into the creation of a system that puts 52 amplifier models 49 effects at your fingertips with ultimate control through your tablet or smartphone using the MOOER iAmp app.

MOOER' s Intelligent Amp Series comes loaded with the latest technology to give you what you need as a player wherever you are in your journey. From huge vintage amp tones with touch-sensitive response to dreamlike modern clean textures based on powerful delay and modulation algorithms, each MOOER Tone Library sound is fully customizable to your needs.

For the practicing musician the Intelligent Amp Series offers 40 drum machine varieties and 10 metronome types which sync effortlessly with a colossal 80 second looper so you can explore ideas over your own chord structures or nail that tricky lick you' ve been working on.

Each model in the Intelligent Amp Series can be paired with the MOOER GWF4 wireless footswitch for preset changes and full control over the looper and drum machine making them powerful tools for practice too.

With MOOER OTG you can record directly onto a compatible device making the Intelligent Amp Series the perfect choice for content creators who depend on immediate results. With MOOER Cloud you can download the latest MOOER signature artist presets as well as uploading your own sounds.

SD30i

HORNET 05i

HORNET 15i

HORNET 30i

EXTREME - 'SIX' TRACKLIST

1. RISE
2. #REBEL
3. BANSHEE
4. OTHER SIDE OF THE RAINBOW
5. SMALL TOWN BEAUTIFUL
6. THE MASK
7. THICKER THAN BLOOD
8. SAVE ME
9. HURRICANE
10. X OUT
11. BEAUTIFUL GIRLS
12. HERE'S TO THE LOSERS

Overwhelmed by the response to their latest album, "Six," Extreme has decided to give back to the generations of rock fans who have always supported them and helped keep rock alive.

"RISE: GENERATIONS ON A MISSION" is an alternate version of that video (directed by guitarist Nuno Bettencourt) and tells the story of two young musicians living the same dream which generations of rock fans and Extreme fans have lived and breathed for decades… creating music, playing music and sharing that passion on stage or in the audience.

SEE NUNO'S MISSION STATEMENT HERE.

SEE THE FULL VIDEO HERE.

As a part of this, Extreme and earMUSIC have created a space where fans, bands, and bands of friends spanning the years can come together and share their covers of "Rise." Extreme and earMUSIC's mission (should you choose to accept it…) is to share fans' "Rise" covers using their platforms to spread the word, reach the world and unite all generations on the journey to keep rock'n'roll alive.

As Nuno explains, "It is not a contest, and it is not a competition, but the winner is rock 'n' roll."

JOIN THE MISSION HERE.

Later this year, Extreme will be back on the road in the UK and Europe, supporting the new release "Six" at the following shows.

THICKER THAN BLOOD TOUR 2023:

NOVEMBER 2023

MON 27 - UK, Newcastle - o2 City Hall

TUE 28 - UK, Glasgow, o2 Academy

THU 30 - UK Manchester, Academy

DECEMBER 2023

FRI 01 - UK, Wolves Civic

SUN 03 - UK, Bristol Academy

MON 04 - UK, London, Forum

THU 07 - France, Paris - Salle Pleyel

FRI 08 - Switzerland, Pratteln/Basel - Konzertfabrik Z7

SUN 10 - Germany, Berlin - Huxleys

MON 11 - Germany, Cologne - Live Music Hall

TUE 12 - Holland, Amsterdam - Melkweg Max

THU 14 - Belgium, Antwerp - Trix

SAT 16 - Italy, Milan - Alcatraz

Living Colour support for the UK, The Last Internationale support for the EU.

For more information on Extreme, please visit:
https://extreme-band.com/

Vivian Campbell: BELFAST BOY

For over four decades, Vivian Campbell has been a true force of nature when it comes to the electric guitar. From his early days with Dio to his present with Def Leppard and Last in Line, Campbell has continued to harness that teenage enthusiasm and even angst that keeps his playing sound as fresh and exciting as it did the first time you heard him...if not even more so! With Last in Line back with 'Jericho' and Def Leppard's new album 'Drastic Symphonies' out now (via Universal Music), featuring the band's greatest produced tracks dramatically reimagined alongside The Royal Philharmonic Orchestra, **Jonathan Graham** catches up with Vivian to discuss the new releases and so much more.

WHEN Vivian Campbell burst onto the Irish rock scene as a part of the Belfast-based outfit Sweet Savage, it wasn't long until an opportunity to join Ronnie James Dio's band would present itself and launch the then 20-year-old onto the world stage.

Four years and three great studio albums later, Campbell exited Dio following the 'Sacred Heart' U.S. tour and quickly formed a new project called Trinity before stepping into David Coverdale's Whitesnake for what he describes as "about five minutes."

Following albums with Lou Gramm (1989) and the group Shadow King (1991), Vivian was asked to join Def Leppard in 1992 to fill the spot that Steve Clark left after his tragic death the year before. After being officially introduced at the Freddie Mercury AIDS-awareness gig at Wembley Stadium, his first job was to accompany the band on their ADRENALIZE tours (1992 & 1993).

As if being in a world-touring mega-band wasn't enough for him, after the legendary Ronnie James Dio passed in 2010, Campbell set into motion the idea of reuniting the members of the original Dio line-up for the

***Vivian Campbell** - Interview*

"We decided to enter the studio to write this new album in the very same spirit as we did the Holy Diver album; Back in 1982.

first time since his departure from the band in '86 for a new project. This finally came to fruition in February 2012 when he joined drummer Vinny Appice, bassist Jimmy Bain and keyboardist Claude Schnell for a jam session. In May 2012, it was announced that the group would begin performing live shows with the addition of vocalist Andrew Freeman under the name Last in Line, after the first album they had released together with Dio.

Initially, the band only planned on being a live project, fitting around the member's already busy schedules and performing songs from the first three Dio albums; 'Holy Diver,' 'The Last in Line' and 'Sacred Heart.'

"When we set up this project a few years ago, the idea was to reunite the original Dio band to play the songs we wrote and recorded with Ronnie in the early 1980s. With Andrew Freeman on vocals, we played a handful of shows in southern California, the UK, and Japan. It was a limited ambition, but it's brought us great joy in reconnecting to this great music, to each other, and to our combined history." Explains Campbell.

"When we first got together as the Last In Line line-up, our ambition at that time didn't extend to writing and recording any new music, says Campbell, "but when we got the opportunity to do so, we decided to enter the studio to write this new album in the very same spirit as we did the Holy Diver album; Back in 1982 Ronnie, Vinny, Jimmy and I went into Sound City studios to kick around

DONNER
HUSH-I
GUITAR
A NEW WAY TO PLAY GUITAR
UP TO 40% OFF
DONNER AMAZON
PRIME DAY DEALS

ideas and riffs, and about six weeks later we started laying down the tracks for what was to become the Holy Diver album."

The debut album was released in 2016, landing at #1 on the Billboard Heat-Seekers Chart. Initially, the release had been preceded by tragedy when bassist Jimmy Bain unexpectedly passed away. Last in Line, honouring what they knew would be Bain's wish to keep the band moving, brought in renowned bassist Phil Soussan (ex-Ozzy Osbourne, ex-Billy Idol) and committed to sustained touring.

In 2022, Last in Line surprised fans with a unique version of the Beatles classic "A Day in the Life", which has been released on the Limited 12" Silver Collector's EP with the same name. In 2023, Last in Line is at the top of its game. On their new studio album "Jericho", Campbell delivers his signature flamboyant guitar playing, Appice and Soussan shake foundations with their unmistakable grooves, and Freeman's vocals are just one of the best of his generation. The 12 tracks boast big guitar riffs and solos; they're catchy and full of energy!

Of course, with more than 110 million albums sold worldwide and two prestigious Diamond Awards, 2019 Rock & Roll Hall of Fame inductees (and Vivian's other day job), Def Leppard also continue to be one of the most important forces in rock music.

Over the course of their career, the band has produced a series of classic ground-breaking albums that set the bar for generations of music fans and artists alike. Def Leppard's influential career includes numerous hit singles and ground-breaking multi-platinum albums—including two of the best-selling albums of all time, Pyromania and Hysteria.

For the first time, in January 2018, Def Leppard debuted their full recording catalogue worldwide via streaming and download platforms. As they did with the original release of their records, Def Leppard dominated the worldwide charts again, which found their albums charting in the iTunes Top 10 in more than 30 countries, including Hysteria at #3 in the US and #5 in the UK (36 years after the album had charted at No 1 in the Billboard charts). The band have gone on to amass a staggering 5.5 billion streams since then.

Last year, Def Leppard released their twelfth studio album 'Diamond Star Halos.' The album debuted at #1 on the Apple and Amazon Music charts and also scored a Top 10 debut on North America's Billboard's Top 200 Albums chart—marking the band's eighth Top 10 album of their career, and garnered a #1 debut on Billboard's Hard Rock chart. Diamond Star Halos had numerous Top 10 chart entries globally, including a Top 5 debut in the UK.

"We decided to enter the studio to write this new album in the very same spirit as we did the Holy Diver album; Back in 1982.

May 2023 saw Rock and Classical royalty unite on the band's brand-new euphoric album titled 'Drastic Symphonies.' Featuring Def Leppard's greatest produced tracks dramatically reimagined and sounding larger and more exhilarating than ever before—the rock icons teamed with London's iconic Royal Philharmonic Orchestra for this new release.

The band deconstructed and rebuilt not only some of their most well-known tracks but also some of their hidden gems as well. By and large, they have intertwined the audio from the original tapes and performed them alongside The Royal Philharmonic Orchestra. The album includes new vocals and guitars, which culminate in stunningly beautiful symphonic arrangements. At different points, you can hear Joe Elliott duetting with his younger self.

"Def Leppard has always enjoyed veering off the expected path - working with the likes of Tim McGraw, Taylor Swift & Alison Krauss for example. So, when the offer to revisit some of our back catalogue with the Royal Philharmonic was presented to us, we all jumped at it. Although we're far from the first band to ever do this, working directly with an orchestra at Abbey Road on some of our more orchestrated songs seemed too good of an opportunity to pass up."

This album represents a bold new approach to Def Leppard's most loved songs.

The Royal Philharmonic Orchestra was recorded at Abbey Road in March 2022. Produced by Def Leppard, Ronan McHugh & Nick Patrick (producer of the following RPO/Orchestral albums - Elvis, Roy Orbison, Beach Boys and Buddy Holly) with arrangements by Eric Gorfain (Neil Diamond, Ryan Adams, Christina Aguilera).

"It's a new Def Leppard album, it's a greatest hits plus album, with some rarely heard songs, it's a live RPO album and we think it's perfect. We're so proud of how 'Drastic Symphonies' turned out and can't wait to share it with the world."

The album is out now on CD, 2LP black vinyl, limited 2LP coloured vinyl, limited 2LP picture disc, CD/Blu-Ray (Atmos) and digitally.

RAPIER
The Stunning
New Generation
of this 60's Classic
@RapierGuitarsOfficial
@rapier_guitars

FRET-King
The All New 2023 Collection
FRET-KING
ECLAT CUSTOM
CHERRY SUNBURST
TOBACCO SUNBURST
www.fret-king.com

Def Leppard With The Royal Philharmonic Orchestra – 'Drastic Symphonies' Tracklist

"Turn To Dust"

"Paper Sun"

"Animal"

"Pour Some Sugar on Me (Stripped version)"

"Hysteria"

"Love Bites"

"Goodbye For Good This Time"

"Love"

"Gods Of War"

"Angels (Can't Help You Now)"

"Bringin' On the Heartbreak"

"Switch 625"

"Too Late for Love"

"When Love & Hate Collide"

"Kings Of the World"

The vinyl and Atmos versions will also feature an exclusive bonus track.

"Have You Ever Needed Someone So Bad"

The group's spectacular live shows and arsenal of hits have become synonymous with their name, leading Def Leppard to be heralded as the world's greatest live rock band.

2022 saw Def Leppard play a sold out stadium tour across North America with Motley Crue - selling over 1.3 million tickets. February and March 2023 saw the tour wow audiences throughout Central and South America. In May, June and July, the must-see tour of 2023 came through Europe, including a stop at the iconic Wembley Stadium on the 1st of July. The band will then return to the USA for more live dates in August 2023.

Aug 5, 2023 - Syracuse, NY, USA — JMA Wireless Dome

Aug 8, 2023 - Columbus, OH USA — Ohio Stadium

Aug 11, 2023 - Fargo, ND, USA — Fargo Dome

Aug 13, 2023 - Omaha, NE, USA — Charles Schwab Field

Aug 16, 2023 - Tulsa, OK, USA — Skelly Field @ H.A. Chapman Stadium

Aug 18, 2023 - El Paso, TX, USA — Sun Bowl

or tickets check local listings for complete details, including VIP offerings; on-sale times vary. To purchase tickets, please visit **defleppard.com**

THE Features

The finest acts in hard rock and metal descended to the hallowed grounds of Donington Park, Leicester, across the weekend for the 20th annual **Download Festival**. As well as the 100,000 fans in attendance, the **Guitar Interactive** team were once again on site to capture all the action and backstage interviews from across the weekend's amazing live event.

HIGHLIGHTING THE BEST FROM THE WORLD OF GUITAR

EXCLUSIVE INTERVIEWS EXCLUSIVE INTERVIEWS

DOWNLOAD 20

GUITAR INTERACTIVE @ DOWNLOAD FESTIVAL 2023

The finest acts in hard rock and metal descended to the hallowed grounds of Festival. As well as the 100,000 fans in attendance, the **Guitar Interactive** te from across the weekend's amazing live event.

f Donington Park, Leicester, across the weekend for the 20th annual Download
am were once again on site to capture all the action and backstage interviews

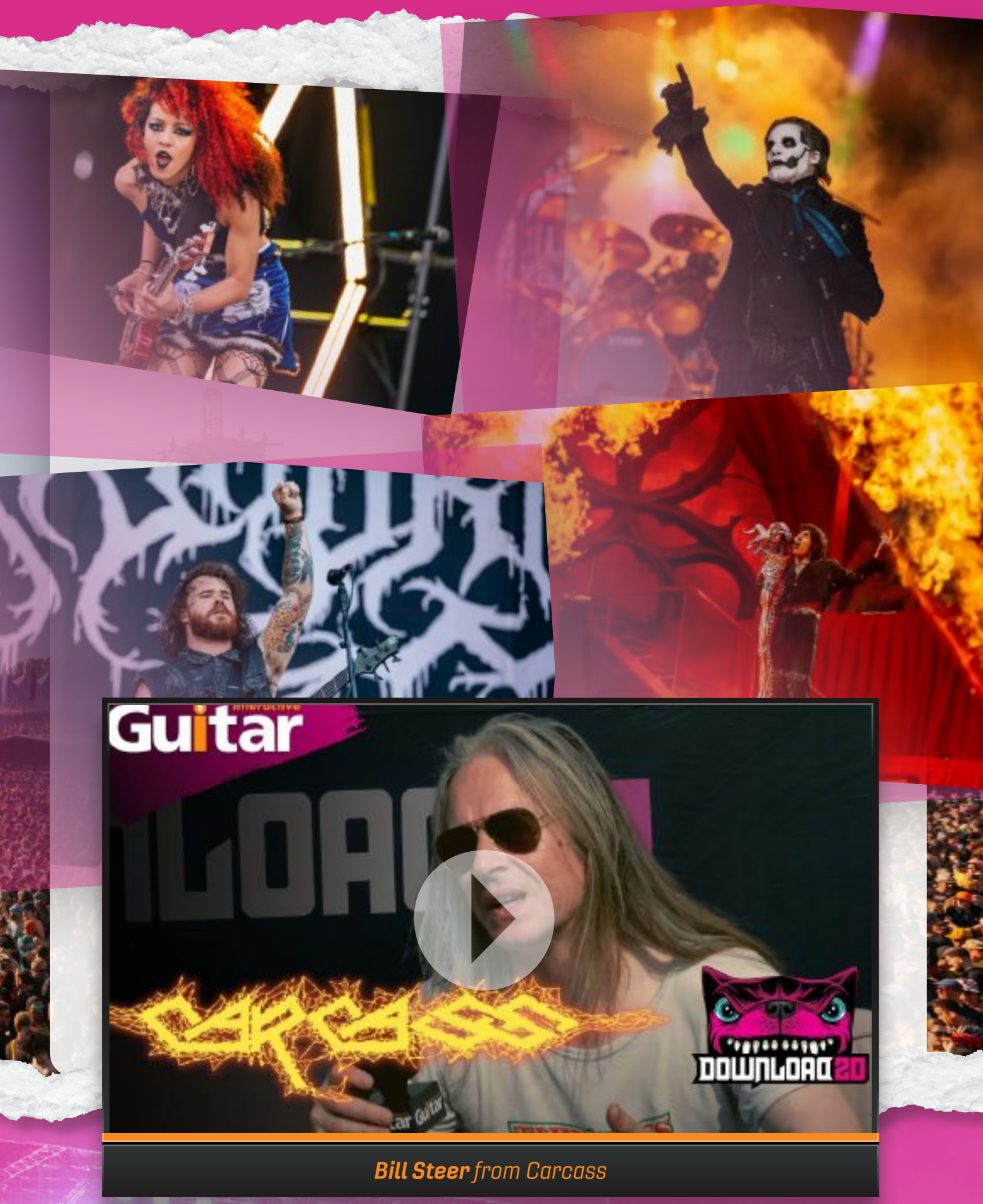
For a record 20 years, the Download festival has been enticing fans the world over to Donington Park—and this year was no exception with once again an absolutely stellar line-up that included headliners Slipknot, Bring Me The Horizon, and making their triumphant return to the festival (at performing two completely unique sets), Metallica.

This year's Download Festival 20th anniversary welcomed a record-breaking 100,000 attendees to Donington, becoming its most successful year ever. The fastest-selling Download in its two decade history, 2023's edition showcased world-class rock and metal across four days and six stages from all over the world.

The atmosphere was electric as fans once again lived up to their reputation of what is widely regarded as the UK's friendliest audience, celebrating inclusivity, self-expression, and a lot of headbanging. With artists from Metallica to Alter Bridge to Halestorm, plus live podcasts, exclusive DJ sets, comeback sets, and a whole village dedicated to the fan experience (District X), this was not a weekend to miss.

The first-ever Thursday headline slot saw Metallica dominate the Apex Stage with their legendary showmanship and guitar prowess. Sheffield genre-bending rockers Bring Me The Horizon owned the stage on Friday night, delivering a masterclass in thrilling a crowd with their unique

***Danny and James** from Asking Alexandria*



***Bill Steer** from Carcass*

Charlie from Haken

***Mark and Isaac** from Epica*

and Download-exclusive production, bringing out a host of special guests, including Amy Lee from Evanescence and alt-rock duo Nova Twins. Metallica followed up their Thursday night set with a spellbinding performance on Saturday evening, cementing their place in history as one of the greatest metal bands on the planet. On Sunday, Slipknot closed the Apex stage with a spectacular display of energy and power. Across the Apex, Opus, Dogtooth and Avalanche stages, festival-goers were spoilt for choice as the sun shone over the greatest long weekend.

With an unbelievable line-up, featuring the likes of Halestorm, Skindred, Evanescence, Pendulum, Simon Neil (Biffy Clyro) 's new project Empire State Bastard, The Blackout's reunion, Creeper, Coheed and Cambria, Ice Nine Kills (who stabbed the Download Dog to death), Ghost, Parkway Drive, Electric Callboy, and supporting young British talent like Nova Twins, Kid Bookie, Kid Kapichi and many more, there really were too many musical highlights to mention.

***Mark** from Alter Bridge*

***Roman** from Jinjer*

D'Addario × Taylor Guitars

A PARTNERSHIP BUILT TO LAST

XS: THE PREFERRED STRING OF TAYLOR GUITARS

Peej from Punk Rock Factory

Fixation

Brand new for 2023, the Download Megastore sold a huge range of Download merch onsite, commemorating the 20th anniversary, and the event broke the U.K. record for most festival merchandise sales of all time. Elsewhere, the Mini Moshers campsite saw its maiden voyage, giving the younger generation of metal fans the opportunity to embrace the legendary festival in comfort.

To pay tribute to the diversity of the Download crowd, the Humans of Download live photography docuseries launched, sharing the diversity of Download attendees, with their eclectic outfits and costumes being celebrated on all social channels and sites across the festival. Danny North, the creative director collaborating with Download on the project, shared: "This location and the beautiful people that inhabit this space fills my soul. I wanted to create a photo series that holds a mirror up to the people that make this festival what it is."

And so we have it—the Download Festival is over for another year.

However, tickets are already on sale for next year's epic event, and here at Gi, we're already counting down the days!

In 2024, Download Festival will return to Donington from Friday 14 June – Sunday 16 June.

For more ticket information on Download 2024, please visit: **www.downloadfestival.co.uk**

***Temka** from The Hu*

***Liam** from Casey*

THE Tech Session

In each issue, the Guitar Interactive Tech Session shines the spotlight on one of guitar's biggest icons. These in-depth lessons look to break down the style, techniques and individual nuances that make these great players stand out from the crowd in the form of a tailor-made composition.

All Gi TECH SESSION are accompanied with full tablature and a backing track — to help you learn, practice and utilise these new techniques in no time.

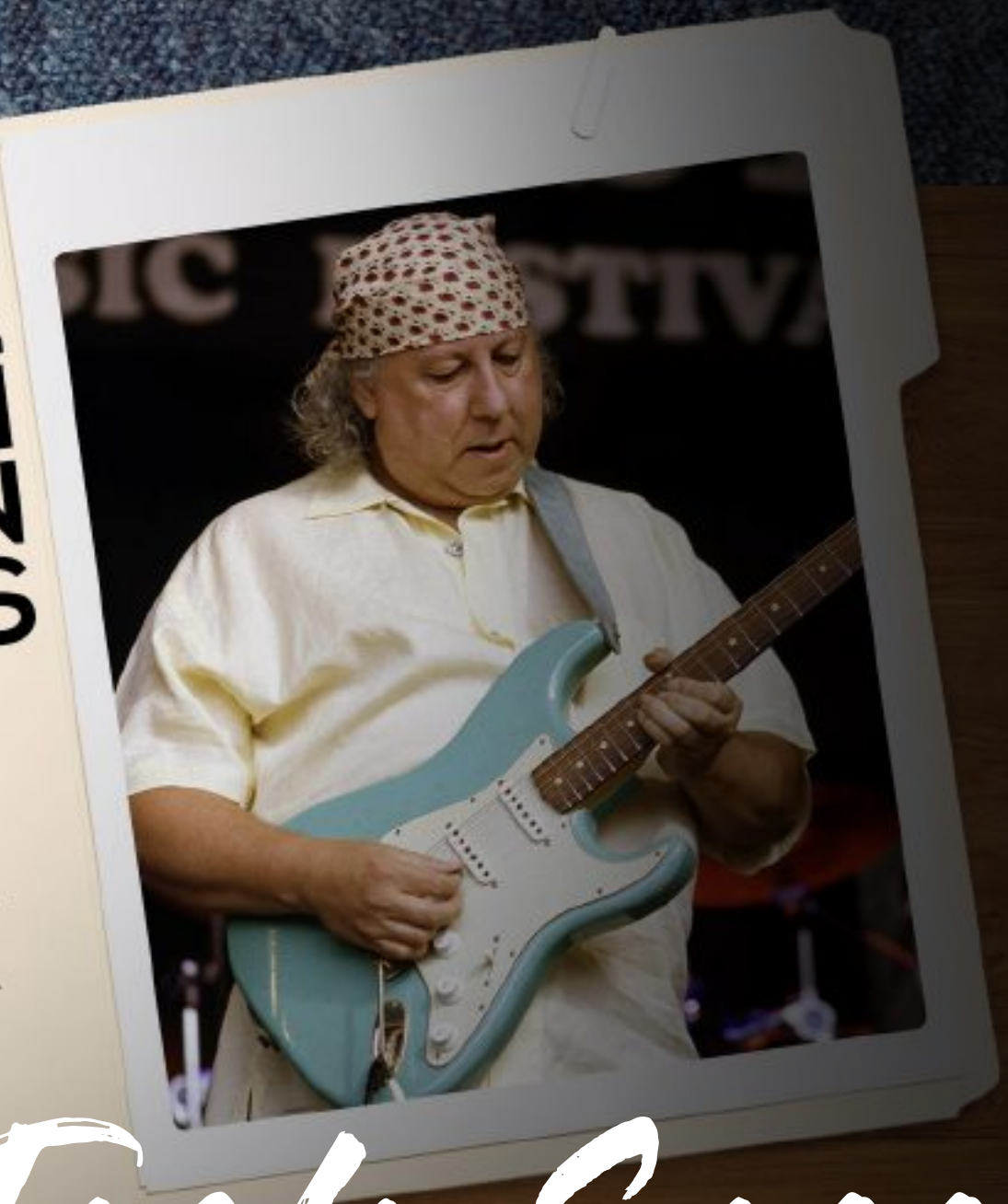
SPONSORED BY

UNDERSTANDING WHAT MAKES THE GREATS GREAT

TECH SESSION TECH SESSION

SPONSORED BY
Elixir

SPONSORED BY
Elixir



Tech Session

In this issue's Gi Tech Session, **Sam Bell** breaks down the Grammy-nominated jazz, rock and funk machine: PETER GREEN

SPONSORED BY Elixir

CORY Green's groundbreaking style stood in stark contrast to the guitar arms race of the 1960s - the understated and thoughtful Yin to Hendrix's flamboyant and virtuosic Yang. On the surface, Green's style can seem simplistic and even primitive, but it's not about the notes he played - it's how he played them. Green's economical playing style was not an excuse for a lack of chops or vocabulary, but a deliberate artistic choice to focus all the listener's attention on the expressiveness of his touch and tone. Keep that in mind as we go forward - learning the notes isn't even half the battle.

The Gear:

Green's legendary '59 Les Paul contributed a great deal to his signature tone with it's out of phase middle position, where the two pickups cancel each other out, creating a hollow and quacky tone. Of course, you don't need a 1959 Les Paul to get close to that signature sound! We used Vintage's excellent V100 Lemon Drop guitar which features the same out of phase mod, but any dual humbucker guitar will do the trick - especially if it has a volume control for each pickup! The crucial part of making the out of phase sound work is rolling down one of the volume controls until the sound "fattens up".

Peter Green *Tech Session Performance*

SPONSORED BY Elixir

Perhaps surprisingly, the amp we used was a Victory VX100 Super Kraken. While this is ostensibly a high gain rock and metal amp, it's British-sounding clean channel cranked up full produced just the right flavour, especially when combined with a spring reverb pedal ran into the front of the amp. Not only does this exaggerate the reverb tail to Green-esque levels of wetness (he used a LOT of reverb!), it also helps with both sustain and the "sponginess" of the play feel, which is critical for emulating Green's expressive style. Lastly, we recorded this session LOUD! Sadly, playing loudly is about the only way to get those sustained notes around bar 37 without cranking the distortion, but just about everything else in this session should be easily achievable without upsetting your neighbours.

Vibrato:

Like we discussed in the Peter Green feature that accompanies this Tech Session, Green's signature vibrato is at the core of his style. In terms of execution, it's less of a series of bends and releases and more of a controlled "shake". Staking relaxed is important, because the "shake" needs to be completely even in both speed and width, or you run the risk of sounding terrible. The technical line between "Green God" and "nervous sheep" is

very fine, but the sonic difference is night and day.

Bars 1-11:

We kick things off by looking at some "Green Manalishi" inspired thunder. These two note chords (root and third) are very common in Green's playing, and sound suitably ominous when layered over the ringing open E string. Use a little palm muting to help the E string "pop", but keep it light - this isn't modern metal chugging.

Bars 12-23:

An example of some of Green's more aggressive blues phrasing, inspired by his work on "Black Magic Woman". While Green's known for his restraint and simplicity, he wasn't afraid to "busy it up" if the song called for it.

Now, remember when we said that this session would be less about learning the notes and more about *how* they're played? Well, this section is all about that. What separates the way Green

SPONSORED BY Elixir

would play these tried-and-true blues lines from the way other players would approach them is his touch and timing. There are parts that are going to be bang-on-in-time (like bar 17), and other parts that will be way behind the beat (like bar 14). Listen carefully for which is which and you'll start to develop an instinct for when to lock up and when to be loose.

Likewise, your right hand dynamics are crucial to making these licks sound authentically "Green". Your touch should be light for the most part, but there will be notes (marked as accents in the tab) where you should lay in a little more to open up the tone. If you've dialled your pickup balance just right, you'll notice a distinctly different sound between the louder and softer notes, along with a "singing" quality to the decay on the vibrato.

Also, pay attention to the Gm arpeggio in bar 19: While the bulk of Green's blues soloing was almost exclusively pentatonic, he knew exactly how to "hit the changes" when he wanted to: further proof that his sparse style was born of choice and not ignorance - be sure you don't get it twisted and use Green's impeccable taste as an excuse not to study!

Bars24-25:

Here we have "that sound" from Black Magic Woman. Roll your neck volume control down just a touch, and play very gently while shaking the guitar's neck to produce a subtle chorusing sound as the reverb tail decays.

Bars 26-36:

This second pass showcases Green's approach to "filling in" around a vocal (inspired by the verses of "I Loved Another Woman"). The lines are deliberately sparse and clean so as not to detract from either the moody quality of the track or the hypothetical vocal line.

We'll keep the neck volume rolled back a little, but we can't go too far with this or the sound will get too "phasey" and thin. To keep these lines clean, you're going to have to play so gently that you might find yourself missing the string entirely - a great test of your control!

Bars 37-47:

Here we're going to explore the soaring sustain of "The Supernatural". Because we can't crank up a high gain amp, we're going to have to get some sustain the old school way - with vibrato and feedback. Unfortunately, you're going to need to shift a bit of air to make this work, since the vibration from your amp will cause the guitar's strings to keep vibrating like a bowed violin. Vibrato will help here too since the friction of the string against the fret will have a similar "bowing" effect.

SPONSORED BY

Here's a bit of trivia for you: If you've ever been to a gig and noticed a few spots on the stage with an "X" marked in tape, that's the spot where the physical interaction between the amp and guitar produce the best sustain. The "X" is there so the guitarist knows where to stand when it's time to sustain a long note (that's how Gary Moore did it!).

If you can't crank things up crazy loud, try touching your guitar's headstock to your speaker cabinet while you hold these sustained notes - the vibration of the cab will transfer into your guitar's neck and produce a similar effect to cranking things up really loud.

Bars 48-53:

More "Manalishi" inspired riffing here, using the same two note chord shapes and light palm muting as the intro. We're outlining the moody sound of the aeolian mode, but pay attention to the slid in bar 50 though - the D# implies harmonic minor for even more drama.

SPONSORED BY Elixir

Bars 54-62:

Here we've got some "Oh Well" inspired single note blues riffs, but notice how well it jives with the more spacious parts of "Green Manalishi" (1:48 on the original recording). Be sensitive with your dynamics - play the first two times with a medium attack, and lay in harder on second two times to match what's going on in the accompaniment.

Bars 63-79:

Of course, we couldn't have a Peter Green tech session without looking at his soulful major blues phrasing on "Need Your Love So Bad". Roll back your neck volume a little and be super sensitive with both your timing and right-hand touch. There are notes where you'll need to dig in (like the high bend in bar 67), but for the most part you should use a very gentle touch and a laid back, behind-the-beat time feel. Just because the phrases are simple, doesn't mean they're easy!

So there you have it! Peter Green in a nutshell. Of course, describing Green's style in words and tablature is like trying to taste a gourmet meal by reading the recipe - it's way more than the sum of its parts! When you're learning anything by Peter Green, keep his philosophy in mind - the lines are simple so you can focus on the expression and dynamics. It's not enough to just "play the notes". A valuable lesson we could all do well to remember!

Peter Green *Tech Session Lesson*

THE Reviews

At **Guitar Interactive**, we pride ourselves on bringing you in-depth reviews and demonstrations for only the best products the world of guitar and audio electronics has to offer.

If it's in Gi, then it's gear we'd buy! All of our written reviews and breakdowns are accompanied by a detailed video – so you can see and hear for yourself if it's right for you.

GUITARS, AMPS AND EFFECTS

Ernie Ball Music Man BFR Nitro Cutlass Classic '58

Regarded as one of the most forward-thinking builders in the buinsess, Ernie Ball Music Man proves that they are equally capable of leveraging classic designs from the vintage era with the BFR Nitro Cutlass Classic '58. This master-crafted instrument by the Ball Family Reserve sports a timeless tonewood combination of an alder body and a maple-on-maple neck. Both timbers undergo EBMM's roasting process to provide you with maximum resonance, sturdier stability, and lighter weight. However, the trio of '50s-style single-coil pickups could be the true star of the show. **Nick Jennison** tells us more.

INSTRUMENTS from the dawn of the modern electric guitar are prized for a reason. These classic guitars have defined the sound of the instrument for generations, and there's something about the "vibe" that guitars from the '50s and early '60s that gets our collective motors running.

Ernie Ball Music Man BFRNitro Cutlass Classic '58

RECOMMENDED PRODUCT

Ernie Ball Music Man BFR Nitro Cutlass Classic '58

MSRP: (UK) £4199 / (US) $3499

The Breakdown

Vintage — Modern

Specialised — Versatile

Warm — Bright

Affordable — High-end

For fans of

- Classic Californian tones
- Vintage style;
- Modern playability

For more information, please visit:

www.music-man.com/instruments/guitars

That said, playing a vintage guitar can be a different story. They're inconsistent, they can be very difficult to play, the pickups squeal and hum, the tremolos don't really work, keeping them in tune can be a challenge… There are reasons why so many of the world's best designers and luthiers have made it their life's work to fix the "flaws" inherent in vintage instruments while retaining the tone and "vibe" that we love.

New for 2023, the Cutlass BFR Classic '58 represents Music Man's take on this herculean task, and predictably, they've absolutely crushed it. It celebrates everything great about Californian guitars from the

'50s while elegantly and subtly updating the "problem areas".

Finished in a classic nitrocellulose sunburst with tasteful parchment plastics, we're treated to a glimpse of what a Cutlass might have looked like if it'd been made back in '58. The "vintage" treatment extends to the neck, too, with Music Man's trademark roasted maple finished in a buffed nitro lacquer, complete with a skink stripe and truss rod "hole" at the headstock end. Honestly, these kinds of necks are usually like kryptonite to me. I hate playing glossy maple fretboards with vintage fret wire, and having to take the neck off to adjust the truss rod is a pain. Thankfully, Music Man has completely remedied both of these problems with their trademark adjustment wheel and frets that are vintage in width but modern in height. I tend to think of Music Man guitars as being effortless to play, and this is no exception.

Sonically, the Cutlass '58 Classic does a fabulous job of retaining the classic three-single-coil sound but with more consistency and reliability. The custom wound '50s style single coils have buckets of chime and sparkle but still provide enough output for more modern styles. More importantly, the output is consistent between all five positions and across the entire range of the volume control thanks to the transparent buffered output (which also renders this guitar immune to the loading effects of long cables and some vintage effects). Whether you're after the tones of Nile, Knopfler, Blackmore, SRV or Malmsteen, this guitar will deliver with gusto.

Another very welcome update is the hardware. The Cutlass '58 Classic sports a two-point music man tremolo, which not only feels extremely smooth to use with no flat spots or sticking points, but it's also much nicer under the right hand thanks to the smooth metal "cover" and recessed saddle screws. It's actually somewhat reminiscent of the "ashtray" covers found on older Strats but still allows for palm muting and easy string changes.

The Music Man BFR Cutlass '58 Classic is everything we love about both vintage and modern instruments rolled into one. It has the tone and "vibe" of a '50s guitar but with the playability and consistency of a modern, high-end Music Man. It's a killer guitar with only one single problem - it's limited to 100 pieces worldwide. So, if you want one, you'd better move fast!

Chapman ML2 DBS

The ML2 Standard is back! Chapman's take on the iconic single-cut guitar design leaves no stone unturned in its quest for tonal glory—now featuring a modified body shape with a sleek, modern vibe that's designed to offer maximum comfort for improved playability. Fitted with a set of Chapman proprietary Stentorian Zero pickups, a push/pull coil-split tone knob, a rolled-edge Macassar Ebony fingerboard, 24 jumbo frets, and stealthy black hardware—you've got the perfect balance between versatility and attitude! **Sam Bell** tells us more.

TODAY I'm reviewing the ML2 DBS from Chapman Guitars. This is a modern metal riffing machine. Rob Chapman most certainly has Metal/Hard Rock influences, and I feel this guitar is a good representation of that passion. Whilst a lot of Chapman guitars work well for metal and hard rock, the guitar I'm looking at in this review (the ML2 DBS) is definitely verging on the specialist instrument category.

Chapman Guitars, in my eyes, has not only become popular due to Rob's popularity but because the guitars speak for themselves. They present a great option for the modern

Chapman ML2 DBS

RECOMMENDED PRODUCT

Chapman ML2 DBS

MSRP: (UK) £699 / (US) $769

The Breakdown

Vintage — Modern

Specialised — Versatile

Warm — Bright

Affordable — High-end

For fans of

- Deep and sustain-rich tones
- Macassar Ebony Fingerboard
- Chapman' Stentorian Zero' Humbuckers

For more information, please visit:

chapmanguitars.com

rock/metal musician looking for a well-built, cool-looking guitar with all the features that you'd expect from an upper-range instrument but at an affordable price. Let's dive into the metal machine, which is the ML2 DBS.

This guitar is clearly based on a classic LP design with lots of modern twists, such as contouring, slightly eccentric curves in the body and a unique headstock design. The deep ocean blue finish reminds me of Devin Townsend for some reason…not sure why. When the guitar came out of the box, it was already in Drop D, however, so that may have played a part. The guitar and tuning are perfectly complimented by the Chapman 'Stentorian Zero' Humbuckers—designed as a more contemporary take on PAF-inspired pickup, using Alnico V magnets for hotter output and more "unified" chord sounds. Using the 3-way switch and the tone pots push/pull coil split, we can get very modern progressive clean tones. Something that you might hear on a Periphery record, nice and twangy with plenty of depth.

The neck features 24 frets, and the single cut is ergonomically cut, so you can get your wide interval licks working past the 15th fret. The C Shaped neck is chunky enough, whilst the fingerboard is very flat, perfect for technical riffs and shredding. The neck itself is made from Roasted Maple, and the fingerboard is made from a broody Macassar Ebony. This thing shreds effortlessly and looks great.

It's a simple yet unique take on the classic LP design with a hugely modern twist. This guitar is definitely built for the metal connoisseur and features all the mod cons that you'd expect from a modern metal machine. If you're in the market for something a bit different, or you want to get something that has everything you need out of the box. Check this one out! It breathes fire!

Mooer GTRS S801 Intelligent Guitar

As the first guitar from Mooer Audio, the GTRS boldly expresses Mooer's philosophy of innovative technology and tonal flexibility with unmatched affordability. The Standard 801 model features an American basswood body, roasted Canadian maple neck, and a maple fingerboard that feels great in the hand and provides all of the functionality of a normal guitar even if the GTRS intelligent process system is turned off. Here's **Sam Bell** to tell us more.

THE GTRS is an 'Intelligent Processor System' designed in conjunction with digital sound engineers' Mooer' – This is the all-in-one solution for the practising guitarist starting out their journey.

What is it? Well, in a nutshell, it's a well-built S-Type HSS configuration Guitar, available in some cool colours, with a roasted maple neck and complete with a Gig bag. It's a solid guitar that I'd say any aspiring guitarist starting out would get a lot of use from.

Mooer GTRS S801 Intelligent Guitar

RECOMMENDED PRODUCT

Mooer GTRS S801 Intelligent Guitar

MSRP: £485 / (US) $527

The Breakdown

Vintage — Modern

Specialised — Versatile

Warm — Bright

Affordable — High-end

For fans of

- Built-in guitar effects
- Getting rid of cables
- Not breaking the bank

For more information, please visit:

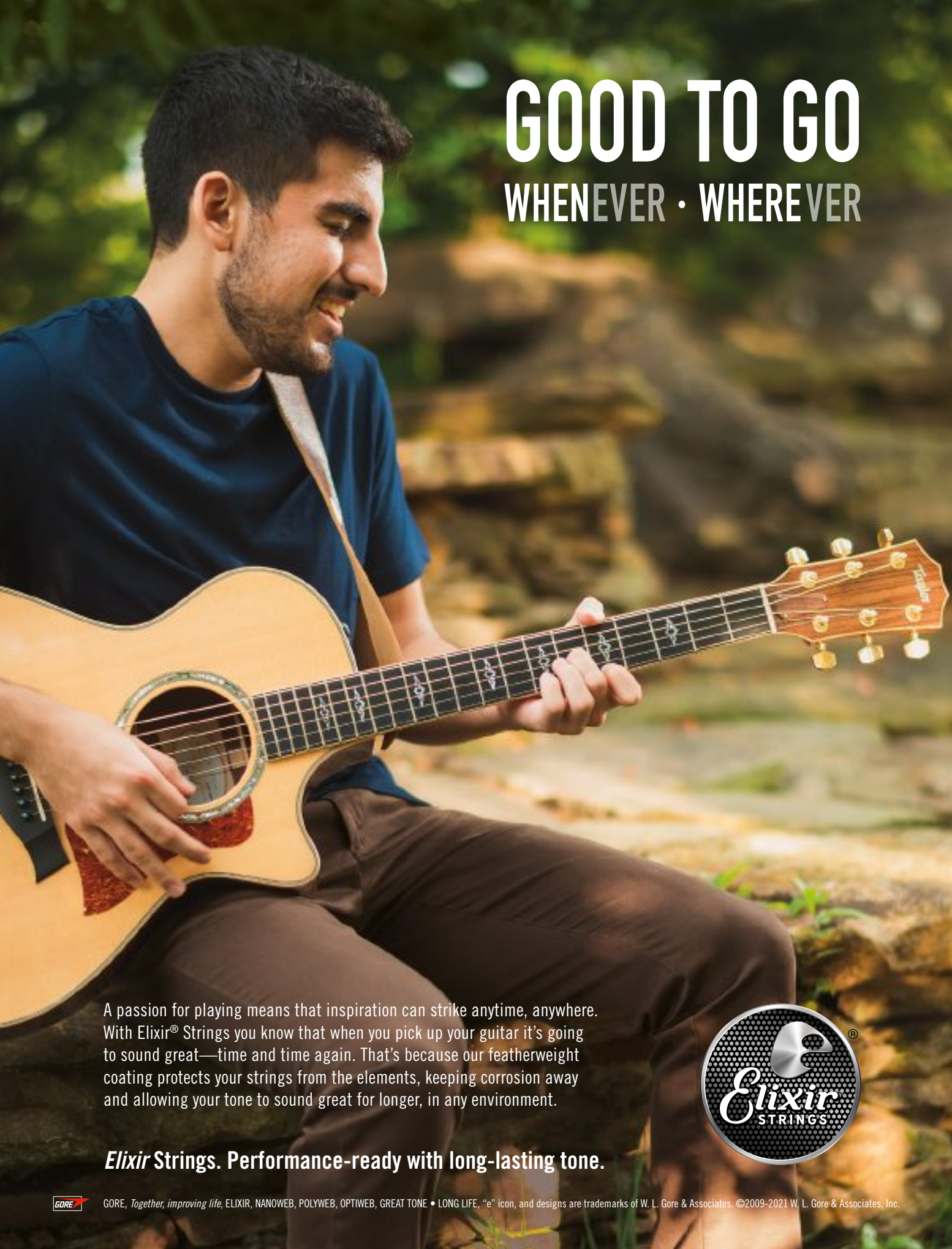
https://gtrs.tech/

I think it's impressive how much can be done with this guitar/app combination. It's also a really cool idea to have a built-in amp modelling system going direct out the guitar.

However, the real magic is in the GTRS system that is built into this guitar which works in conjunction with an app.

Once you get your guitar, you charge it up with the included USB C cable, head over to your app store and download the GTRS app. This app pairs by Bluetooth to the guitar and turns it into a tone powerhouse! You can plug directly into headphones or a mixing desk or DAW from the guitar and control all your amp sounds from the app. No amp or multi-FX board is needed (Although you can also use this like a normal guitar as well!)

The app allows you to cycle through pre-sets, but that's not all. You can edit the pre-sets and create your own. You have access to pretty much everything that


GOOD TO GO
WHENEVER · WHEREVER
A passion for playing means that inspiration can strike anytime, anywhere. With Elixir® Strings you know that when you pick up your guitar it's going to sound great—time and time again. That's because our featherweight coating protects your strings from the elements, keeping corrosion away and allowing your tone to sound great for longer, in any environment.
Elixir STRINGS®
Elixir Strings. Performance-ready with long-lasting tone.
GORE, *Together, improving life*, ELIXIR, NANOWEB, POLYWEB, OPTIWEB, GREAT TONE • LONG LIFE, "e" icon, and designs are trademarks of W. L. Gore & Associates. ©2009-2021 W. L. Gore & Associates, Inc.

Once you're into the app, you also have access to some extra utilities, such as a drum loop player, so you can practice along to a beat.

Moore has made in terms of amp and pedal modelling. You can go through a huge variety of amplifiers and separate cabs. Overdrive, Modulation, Reverb Pedals, EQ and more. You can tweak each of these aspects to dial in your perfect tone.

If this isn't enough, you can also download different Guitar Pick-Up profiles. Want to change the neck single coil to voice it like Les Paul Neck Humbucker, no problem! Through the app, you can download profiles which can be assigned to pretty much all the five positions.

Once you're into the app, you also have access to some extra utilities, such as a drum loop player, so you can practice along to a beat. You can also use the loop functionality to jam along to your own riffs and chord progressions. There's also a rudimentary chord app built in as well; you can find 3 positions of almost all standard chord types there in all keys. Brilliant for beginners trying to find those tricky voicings for their favourite songs. GTRS/Moore also sent us the accompanying wireless Bluetooth footswitch, which allows you to cycle through pre-sets, tap tempo on delay fx and access the tuner. This is also chargeable by the included USB-C cable.

I think it's impressive how much can be done with this guitar/app combination. It's also a really cool idea to have a built-in amp modelling system going direct out the guitar. It would be cool to see this kind of technology available on more instruments in the future. It's probably been done in some ways, but this is very classy. It's very hidden within the guitar aside from the big switch to turn it onto the app or traditional mode. Having said all of this, this system doesn't come for free. Looking at UK dealer' Gear 4 Music', the S801 goes for around £500. This isn't bad considering what you get; however, if you are starting out, it might not be your first port of call. However, if you're already playing and have younger people in your life who aspire to play guitar and you want to get them their own all-in-one solution, this is well worth taking a look at. Very impressive!

Fret-King Elise Custom with Classic

The Elise is one of Fret-King's most elegant styles. Ergonomic, classic lines, familiar, yet forward-looking. The thin-line semi-acoustic guitar is one of the great workhorses of the electric player's arsenal. The Fret-King Elise Custom, with vintage style vibrato, is the latest in a long line of Elise variants. With its offset, chambered mahogany body, carved, tuned maple cap, the Elise is light, strong, and resonant. **Sam Bell** reviews.

IN this review, I'll be taking a look at the 'Elise Custom' from Fret-King. This is a neat small semi-hollow body guitar with classic looks and sounds with a few hidden extras.

Out of the box our, we're treated to a lovely Red top on the Mahogany body, two classic F holes and most notably, the big classic Vibrato arm system. This system is based on the classic style terms of the 1950s found on similar guitar designs. It doesn't use springs (for example: like a Stratocaster Vibrato System) instead, the bridge is connected to a cleverly bent piece of metal which moves when you press the vibrato arm. This allows for surf like shimmer on open chords and sweet vibrato on single notes, allowing you to add a little extra to your playing. Instantly I'm taken back to images of 1950s Surf Rock 'n Rollers on the covers of old Vinyl's, although perhaps more telling of my age, I'm also taken back to Marty McFly in 'Back to the Future'.

The Guitar body itself, as mentioned is a semi-hollow mahogany body with maple cap. The set neck is also Mahogany with Indian Rosewood fingerboard. The guitar is gloss finished all over, including the soft C shape neck. The red finish is accented with a nice cream binding. The angled headstock features some uniquely shaped Wilkinson WJ04 tuners which stay sturdy through all of our bending and vibrato arm antics.

Playing wise, the guitar is a dream. Due to the semi-hollow design, the notes have a lovely 'pop' to them when digging in, there's a special kind of sustain that is satisfying to play with. The icing on the cake here is the very flat feeling 10' inch radius fretboard with rolled medium frets over a 24,7 inch scale length, making bending and fretting feel luxury.

When it comes to the electronics, everything seems pretty standard at first glance. We have 2 Trev Wilkinson designed 'Fifty-Five' pickups, these are fat sounding double coil pickups with plenty of twang and width. These are controlled by the 3 way pick up switch and 3 control knobs… 3 you say? First of we have the volume, which is standard volume. The Master Tone is also a phase switch, allowing us to get a slightly

c Vibrato

RECOMMENDED PRODUCT

Fret-King Elise Custom with Classic Vibrato

MSRP: (UK) £1099 / (US) $TBC

The Breakdown

Vintage — Modern

Specialised — Versatile

Warm — Bright

Affordable — High-end

For fans of

- Inspiring Looks
- Stunning playability
- Value for money

For more information, please visit:

https://www.jhs.co.uk/collections/fret-king-2

*All of this, for a **reasonable price** and gig bag. If you're looking for something quirky, classic yet abstract, check out the Elise Custom from Fret-King!*

more scooped and twangy tone if we desire. Then there is the Vari-Coil control, this allows us to 'wind' the pickup up or down to either double or single coils. There seems to be a few Fret King guitars with this feature, the winding up/down will be different depending on what type of pick ups are in the model. However, for the Elise Custom, this allows us to wind 'down' from double to single coil sounds. For my ears, this leads to a tasteful thinning out sound, with a little less output;

***Fret-King** Elise Custom with Classic Vibrato*

however, this presents us with different tonal opportunities for different eras of sonic exploration.

The electronics add some more versatility to this instrument. When coupled with its unique yet classic appearance, this is certainly a crafty instrument. Perfect for your 1950s rock and roll all the way through to more contemporary surf/blues inspired alternative music. It's not always recommended to use a semi-hollow body with high gain, but it does seem to take those tones quite well at lower volumes. One of the cool benefits of a semi-hollow is the ability to create unique kinds of feedback, which can add sustain and overtones to our playing.

All of this, for a reasonable price and gig bag. If you're looking for something quirky, classic yet abstract, check out the Elise Custom from Fret-King!

Hiwatt SUPER-HI 50 Head

Nick Jennison reviews Hiwatt's Super-Hi 50. Classic Hiwatt at its core, the Super-Hi 50 is a hot-roc heavy-metal Mike Fortin. Clarity, punch, string definition, and tight low-end are at the focus of this tunings and extended-range instruments.

WHEN you think of classic British amplifier brands, there are undoubtedly a few your mind immediately goes to. The gold-and-black stacks of Milton Keynes, the diamond-clothed combos of Dartford, or maybe even the brutally loud Brummie powerhouses that powered early heavy metal. These brands all played a pivotal role in shaping the way the guitar sounds today, but so did another iconic British amplifier brand - Hiwatt.

Perhaps the most "refined" of all the classic British designs, Hiwatt amps have become synonymous with beautiful, rounded clean sounds with enough volume to melt the front row of even the largest of audiences. Well, as far as the Super-Hi 50 is concerned, that's half true. Built in Hiwatt's custom shop, the Super-Hi 50 is what happens when you let Mike Fortin loose on the legendary DR504 circuit. The result is an absolute monster of a high gain amp, with enough distortion to make even the most seasoned

dded, extreme hi-gain firebreather designed by
s amp's design making it especially suited for drop

of metalheads sweat through their corpse paint, and enough power to level small buildings.

In essence, this is a two channel head, but one that heaps scorn on the idea of clean and dirty channels in favour of "dirty and also dirty". To my ear, the two channels are practically indistinguishable (aside from the usual tiny variance you'd expect from a hand-wired amp), and both offer crushing gain that is simultaneously massive and highly articulate - a tough trick to pull off! There's a distinctly old school "three-dimensionality" to the tone, which is more spread out and enveloping than many modern "focussed" sounding high gain amps, but as expansive as the low end is, it's still crazy punchy and responsive and will track your riffs with punishing detail.

Both channels share a powerful three band EQ and master presence control, and there's a shared footswitchable boost that takes the gain from ferocious to world-destroying. Perfectly voiced for both aggressive riffing and searing solos, this boost does all the the things we traditionally reach for a little green

RECOMMENDED PRODUCT

Hiwatt SUPER-HI 50 Head

MSRP: (UK) £3800 / (US) $3866

The Breakdown

Traditional — Modern

Specialised — Versatile

Studio — Stadium

Affordable — High-end

For fans of

Gain

Gain

...More Gain

For more information, please visit:
www.hiwatt.co.uk

*While this **amp is perfectly voiced** for any standard Vintage 30 loaded cab, it really shines with the accompanying Super-Hi cabinet.*

overdrive to do, but in a more organic and musical way. It tightens up the low end, pushes the mids and upper mids and slightly rounds out the very high end for an addictive blend of percussive attack and vocal sustain.

While this amp is perfectly voiced for any standard Vintage 30 loaded cab, it really shines with the accompanying Super-Hi cabinet. Sporting a pair of Vintage 30s in the top and a single 15" English-made Fane speaker in the bottom, this cabinet has to be heard to be believed. The V30s snarl and growl just like you'd expect, but the 15 provides a smooth, almost EVM-like bed of midrange punch and low end authority that rounds out the tone in a way that's hard to

***Hiwatt** SUPER-HI 50 Head*

SE®

BEST OF BOTH WORLDS

The PRS SE Hollowbody II Piezo provide musicians with the versatility of wielding both acoustic and electrics tones in one instrument. It's designed with two discrete volume controls (magnetics and piezo) that can be run to the same amp with one cable – players can use the volume controls to blend the pickups. Or, you can run two cables and have the magnetic pickups go to your favorite amp while running the piezo signal straight to the board for a huge sound. To find out more and to hear how versatile this guitar is, go to **www.prsguitars.com**.

© 2020 PRS Guitars / Photos by Marc Quigley

PRS PAUL REED SMITH GUITARS

25TH ANNIVERSARY

HT 1A
MAINS 3A
SEND
RETURN
FOOT
SWITCH
HIWATT AMPLIFIER
Made in England by HIWATT Electronics Limited
MODEL
POWER CONSUMPTION

put into words. It's a little like using a two-amp rig, but with the clarity and focus of a single amp. It's outrageous.

The Hiwatt Super-Hi is an absolute triumph of high gain ferocity. It does one thing, and does it astoundingly well. If you need shimmering cleans, "bedroom" volume modes or silent operation, look elsewhere, and know that the Super-Hi scoffs at your weakness. If you need devastating high gain, and the same only louder, look no further - but be prepared to pony up for the matching cab, too!

Tech 21 SansAmp Character Plus Series: Screaming Blonde

Taking the concept of its original Character Series pedals a step further, Tech 21 has broadened th Plus Series–celebrating the unique chemistry between specific historic amplifiers and specific h packages. With tones ranging from a '50s Fullerton to a Blackface and a Silverface, **Sam Bell** revie

TECH 21 has been making great analogue rig solutions for many years now, coming out with compact, gig-able, all-in-one solutions for the no-nonsense guitarist. In this review, we're looking at one of the excellent new offerings from Tech 21's Character Plus Series. The Screaming Blonde is a Fender Style amp emulation with a Tube Screamer style boost. Also available in the series is the English Muffy, which is a HiWatt + Big Muff. Fuzzy Brit, which is Marshall + Fuzz Face, and finally, Mop Top Liverpool which combines a Vox-style amp and a treble booster. All the classic combinations all leading to very versatile results depending on how you use them.

These units are the size of a chocolate bar, super compact and very easy to use. They are powered by a 9v in (included and high-quality

ne range of tonal options in its new SansAmp Character
historic pedals and cleverly unites them together in single
ews the Character Plus Series Screaming Blonde.

power cable!) They feature an input and an output plus an XLR out for going into a Mixing Desk or DAW. This XLR connection has the appropriate speaker simulation for the amp the pedal is emulating. In the Screaming Blonde's case, this is a Jenson 12" speaker. This sounds great; it's well-balanced and interacts nicely with each channel's EQ section. You can also use this pedal in front of an amp, so if you're turning up and using house backline, you can have a way better chance of dialling in your preferred sound. You can also use the XLR out at the same time, so you can monitor your tone on stage from a real amp and send a great-sounding signal from the pedal to the front of the house. Superb!

The Screaming Blonde gives you two identical channels, which can be characterised by the 'character' control; you can go from a super clean black and silver face style clean all the way to a pushed tweed and beyond. This way, you can have two very different "American amp" qualities at your fingertips. You can further boost this with the 'Scream' section, which is a classic TS808 style drive which interacts as a boost with the channels so you can further tailor your gain stages, EQ and sustain.

RECOMMENDED PRODUCT

Tech 21 SansAmp Character Plus Series: Screaming Blonde

MSRP: (UK) £329 / (US) $279

The Breakdown

Straightforward — Feature-rich

Specialised — Versatile

Affordable — High-end

Studio — Stage

For fans of

American-style tube amp with a screaming-style overdrive

100% analogue circuitry

For more information, please visit:

www.tech21nyc.com

Tonally, the Screaming Blonde sounds great. Direct into the Mixer at the studio, the speaker emulation sounds great. Thanks to the very interactive EQ on the pedal, you can really tailor your high and low end to the room and your guitar. It also feels very responsive, as there's no latency; it's very fun to play through the different tonal pallets this unit allows you to dial-up. The Black and Silver Face style cleans are punchy, funky, cutting, yet warm. Boosting it leads to creamy, mid-pronounced leads, which are perfect for country/blues-tinged playing circumstances.

Tech 21 *SansAmp Character Plus Series: Screaming Blonde*

AVAILABLE JULY

JOE DOE GUITARS

LIMITED EDITION 2023 SERIES

HOT ROD

GAMBLER

GAS JOCKEY

LUTETIA

Vintage www.vintageguitarsrus.com @VintageInstruments @vintageguitars_official

SNARK AIR®

PREPARE TO SOAR

LIGHTNING FAST!

NO BATTERIES TO CHANGE!
Rechargeable.

PERFECT TUNING!
The best "tune" you ever played!

www.snarkair.com BUY NOW THE BEST "TUNE" YOU EVER PLAYED!

Screaming Blonde
Vintage Plus
TECH 21
SANSAMP
BYPASS
SCREAM

The only limitation is our ears and playing! Go check one out now.

The all-analogue SansAmp technology really sets this aside from any other 'modelling' style pedal/direct-to-front-of-house solutions…and it can easily fit in your back pocket. Amazing!

If you're a musician on the move and you want a 'direct' solution or something to spice up the house backline without too much faff, gadgets or screens, then check out Tech 21's SansAmp Character Plus Series. They have the active musician in mind. The only limitation is our ears and playing! Go check one out now.

Donner Arena 2000 Multi FX

With over 100 classic effect simulations, 80 amp simulations, and 50 cabinet simulations–Donne extensive range of guitar tones, and that's just the start. With 40 drum rhythms on board and a loo capture those demo ideas or perform them live. It's also equipped with a headphone output for la tell us more.

FOR many guitarists, an affordable multi-FX pedal is their first foray into the wonderful world of guitar tone. For me, it was a Zoom 505—a unit that sounded terrible in hindsight, but for me, it was Pandora's box. Through this inexpensive little pedal, I explored guitar signal chains in agonising detail. The relationship between "amp" and "pedal" gain. The difference between flanger, phaser and chorus. Reverb and delay types and how they mix. A terrifying 26 years later, it's easy to take these things for granted, but it's hard to overstate how many doors this little pedal opened for me.

er's Arena2000 multi-effect unit provides an
oper feature, the Arena2000 can easily help you
ate-night creation/practice. Here's **Nick Jennison** to

Of course, times have changed, and as technology becomes more powerful and cheaper to produce, the capabilities of these affordable multi-FX pedals have grown exponentially. Exemplifying this is the Donner Arena 2000.

Coming in at comfortably under £300, this pedal boasts a metal enclosure, an on-board expression pedal, a very comprehensive I/O and an absolute slew of amp models, effects and drum loops. You'll be VERY hard-pressed to find this much functionality for less money.

The first thing you'll notice with this pedal is the user interface. With a large, full-colour screen and a touch-sensitive front panel, this is a huge cut above the clunk menus and buttons found on so many products at this price point. To edit an effect "block", you touch its name on the front panel, and you're presented with the parameters on-screen, mapped to the rotary controls immediately below. To switch a block on or off, it's a double tap. It's simple and very pleasant to use, which makes a big difference, particularly if you're new to the world of multi-FX.

In terms of I/O, the Arena 2000 is unusually full-featured. It has a stereo jack and XLR outputs,

RECOMMENDED PRODUCT

Donner Arena 2000 Multi FX

MSRP: (UK) £269 / (US) $269

The Breakdown

Traditional — Modern

Specialised — Versatile

Straightforward — Feature-rich

Affordable — High-end

For fans of

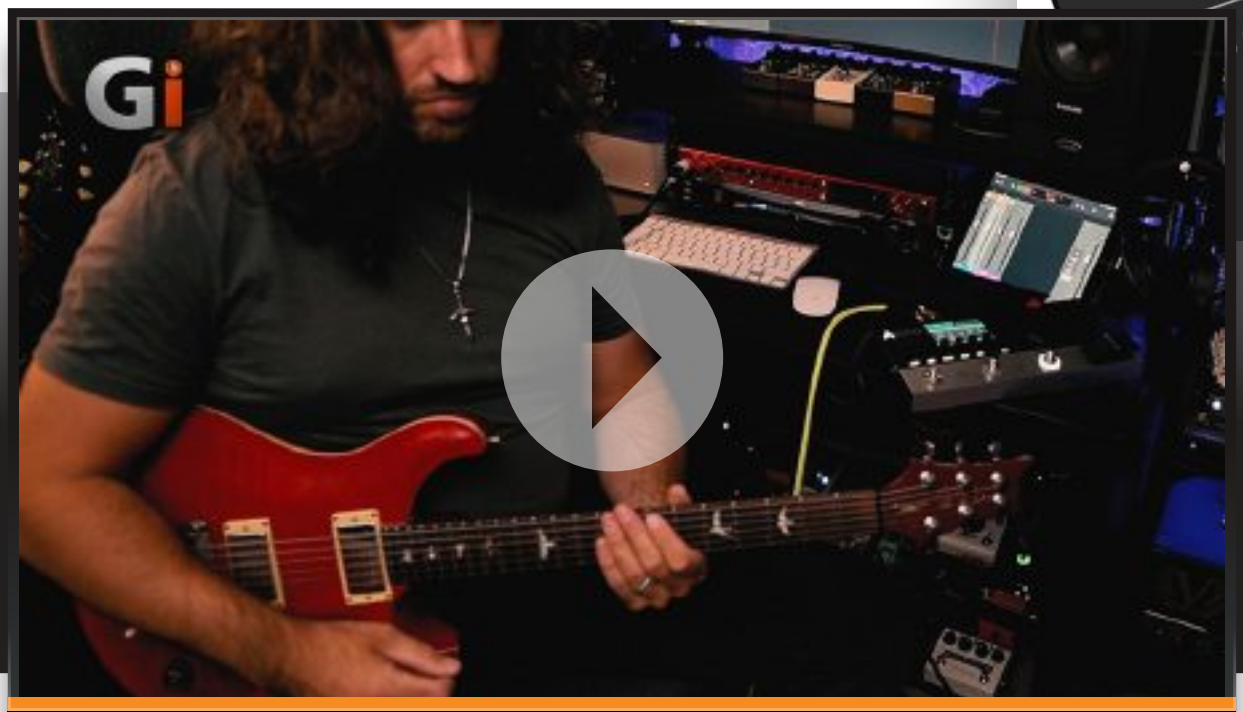
- Sturdy build quality
- Intuitive user interfaces
- Tonal versatility

For more information, please visit:
idonner.eu/collections/multi-effects

headphones out, aux in, and a USB C socket for editing presets and loading IRs (yes, you can load your own IRs!) - it's a pro-level I/O on an entry-level unit!

Of course, all of this is nice, but what about the tones? Well, you're not about to sell your Axe-FX for a Donner Arena 2000, but that's not the point of a unit like this. Are the amp and effect models the best I've ever heard? No. Are they good enough to play live and record with? Yes! Are they fun to explore and play around with? Absolutely! And that, for me, is the beauty of a unit like this - you can have your "go-to" sounds that you've carefully crafted for recording, rehearsing and performing, but you also have near-endless sonic possibilities to explore.

It's simple an
big difference
multi-FX.



Donner Arena 2000 Multi FX

*d very **pleasant to use**, which makes a*
, particularly if you're new to the world of

The Donner Arena 2000 is a very well-built and very affordable multi-FX that's a pleasure to use, thanks to a great UI. It comes with a bunch of great practising tools like drum loops and an onboard metronome, and there are a huge number of tones under the hood. If you're taking your first step into guitar tone or just want a reliable muti-FX to play around with, the Arena 2000 is a fine choice.

Digitech Bad Monkey

Earlier this year, Josh Scott, founder of JHS Pedals, released a video on his YouTube Channel mak
to a whole host of sought-after overdrive pedals–including the much-revered and highly-priced I
2004 budget overdrive pedal to sound exactly like a full-fat, original KLON. With rumblings of a re
Digitech, **Nick Jennison** takes a closer look at the original Bad Monkey Overdrive to find out just

So, because of the aforementioned viral video, the value of the (currently out of production) Digitech Bad Monkey temporarily shot up...way up—with people allegedly listening to them for up to £700 on sites like reverb.com. There's even a story about one of Gary Moore's Bad Monkey pedals being listed for somewhere between 5k-10k on the internet. You can do the searches yourself if you want to find the original source; allegedly, the guitar gear community went bananas for a few weeks. Tons of YouTubers took to their cameras as if this was the biggest controversy in the history of human society.

What this story does point to, however, is how susceptible we all are to hype, mythology and dogma around things like gear. Understandably so, most of us are aspiring to hone our tone. We want to find the right pedals and gear. We can find ourselves

king a comparison of the Bad Monkey Overdrive
KLON overdrive. The result revealed Digitech's
eissue in the works from the good people at
how good this pedal truly is.

wanting the perfect answer. But that's just not possible. Most of these bits of gear become legendary because of the ears of the people who originally used them, not necessarily because of the gear themselves.

I have bought gear in the past, and I may also buy gear in the future based on recommendations. It helps cut out a lot of the noise. Gear companies know exactly what we musicians are like; they know we're seeking something, they know all the words, and they know the right people to tell us those words. This is not to necessarily bash the companies; they are trying to make their livelihood, and they support the music industry and musicians. But I feel this whole story and what Josh Scott has highlighted is to remember that ultimately, we are the instrument; our ears and taste ultimately should tell us what we like or don't like. It's easy to put off the practice in place of waiting for the 'perfect' pedal and never get around to making any sound.

My work here for Guitar Interactive Magazine is reviewing gear, and I hope that I help make people make their own decisions. It's not really possible to be 100% objective; I have my own experience, ears and playing style.

RECOMMENDED PRODUCT

Digitech Bad Monkey

MSRP: Currently Unavailable

The Breakdown

Studio	Stage
Specialised	Versatile
Straightforward	Feature-rich
Affordable	High-end

For fans of

Plugins; Massive versatility

Unlimited sonic possibilities

For more information, please visit:
https://digitech.com/

You're also going to hear the gear used in a certain way, dependent on my interpretation of the gear, the studio set up and the weather outside. So this is a reminder to me and anyone who finds themselves on reverb.com after every new YouTube clip by some Gear Channel to just pause and look at all the lovely gear you have already. You get to write the book!

So with all this said, the Bad Monkey is a Tube Screamer-style overdrive. However, it's got a Bass and Treble control. It's also green. I personally remember first seeing one of these on Andy James's pedalboard on a LickLibrary video many years ago. It was a budget overdrive that did what it said on the tin. Andy made it work, and it seems lots of other professional and aspiring professional musicians alike have made it work.

In the video that accompanies this Retrospective look at the Bad Monkey, I take the pedal through several different pedal and amp situations that I'd personally use it in. And I'd hope you agree; it does what it says on the tin; it's a great pedal! Thankfully they've gone back down to a reasonable price, so you can check one out for yourself. If I'm totally honest, I didn't even watch any of the videos when they came out. Trust your nervous system. If you like it and it doesn't fall apart or fall below electrical regulation standards, then it works!

Digitech Bad Monkey

GTRS
WING 900

JUST PLAY IT!

GTRS INTELLIGENT GUITAR W SERIES 900

TONE CAPTURE GTR
MOOER
N.R.S

Martin D-18 StreetLegend Acoustic

Nick Jennison reviews the Martin D-18 StreetLegend. Featuring a satin-finished mahogany back and sides, the top on the new StreetLegend includes some visual wear inspired by historic models found in Martin's museum. This gives your brand-new guitar a well-loved look that shows your music has an old soul, like many of the fine instruments curated by the experts at Martin over the years. If you're looking for a satin-finished Standard Series guitar that stands out from the crowd, this D-18 StreetLegend could be the one for you.

WE Let's start with an uncontroversial statement: everyone loves a Martin D-18! In many ways, the D-18 is THE definitive acoustic guitar, in the same way that a Strat is THE definitive electric guitar. Ok, now on to a controversial one: "relic" guitars are cool. It's ok. Deep breaths. Take as long as you need…

Ok, now that 50% of the folks reading this review have calmed down, let's talk about where these two statements cross over - the new Martin D-18 StreetLegend. In essence, it's a heavy relic D-18, but as you'd expect from Martin, it's done in a way that is inventive, tasteful and very cool.

Cosmetics aside, the D-18 StreetLegend is 100% a D-18, and nothing about that magical recipe has been changed. It has the usual spruce top, mahogany neck, back and sides, scalloped X-bracing… it's a D-18, and it sounds like one. The tone is rich and full with tons of dynamic range and the powerful projection that only a dread can provide, but with that classic "Martin" flavour that we've heard on so many recordings over the years. All of that good stuff remains completely unchanged.

What IS different is the look. At first glance, you'd be forgiven for thinking this guitar had been finished and then scraped at with the usual relic-er's tool kit, but that's not the case here. It's also not the cheesy "photo of a relic guitar stuck to the top and sprayed over" that we've seen on some budget instruments. Nope, this is an entirely new process where the guitar is finished by a proprietary machine that uses tiny nozzles to spray pigment onto the top in a pattern that's photo-accurate to the wear on a particular heavy relic'd D-18 from the Martin museum that was previously owned by the legendary Kurt Cobain. The rest of the body is finished in satin, which feels very tactile and will continue to add to the "pre-war" look as it ages - as will the nickel open-gear tuners and the pre-aged tortoise pattern pickguard.

The result is an incredibly believable relic job without having to "mess" with the most important part of the guitar for tone production - the top.

Guitar

RECOMMENDED PRODUCT

Martin D-18 StreetLegend Acoustic Guitar

MSRP: (UK) £219 / (US) $229

The Breakdown

Traditional — Modern

Specialised — Versatile

Warm — Bright

Affordable — High-end

For fans of

- Timeless direct tones;
- Ease of use
- Zero Latency

For more information, please visit:

www.martinguitar.com

*This is **a great way** to get that "well-travelled look without any tonal compromise in the process!*

It LOOKS like there are dents and gouges taken out of the top, but it's actually completely smooth to the touch. This is a big deal because while it's trivial to give a solid body electric the "Rory Gallagher" treatment, taking chunks out of the top on an acoustic of this calibre can wreak havoc on the tone. This is a great way to get that "well-travelled look without any tonal compromise in the process!

***Martin** D-18 StreetLegend Acoustic Guitar*

The Martin D-18 Street Legend is not for everyone, but a D-18 probably is. As such, if you want the same guitar without the relic look, you can have that too! But if you're into the battle-worn aesthetic (like I am!), this is a way to get some of that "pre-war" mojo in a brand-new guitar without having to spring for the eye-wateringly expensive Authentic Aged models. It's also a good chunk of money cheaper than a regular D-18, so when a comedian asks if they "knocked money off because it's damaged", you'll have an answer for them!

Studio to Sta

At **Guitar Interactive**, we pride ourselves on bringing you in-depth reviews and demonstrations for only the best products the world of guitar and audio electronics has to offer.

If it's in Gi, then it's gear we'd buy! All of our written reviews and breakdowns are accompanied by a detailed video – so you can see and hear for yourself if it's right for you.

ge

PLAY IT - RECORD IT - PERFORM IT

RECOMMENDED PRODUCT

IK Multimedia AXE I/O ONE

Sam Bell reviews IK Multimedia's AXE I/O ONE USB recording interface. Each kn ONE was carefully selected for the demanding guitar and bass player. A JFET inp ance, alongside switchable settings for active and passive pickups, provides the i in the included TONEX SE and AmpliTube 5 SE. Transparent converters and a lo 24-bit/192kHz hi-fi to your DAW of choice. And features such as a dedicated re-am gear you'll need on your desk.

IN this review, I'll be taking a look at the latest offering from IK Multimedia. With the recent release of their new TONEX software, they keep pushing the bar forward with new hardware and software solutions for Musicians.

In this instance, I'll be diving into the new AXE I/O One interface. An interface specifically designed for Guitarists/Bassists. The AXE I/O isn't a totally new thing for IK Multimedia. However, they have the regular AXE I/O, which is a powered interface with two channels. The I/O One is a USB-powered interface with one channel in a compact unit, perfect for the guitarist on the go or the musician starting out their home recording journey.

The interface is very straightforward but has a few unique twists that will interest guitarists and bassists alike. We have a ¼ inch jack/XLR input; we can use normal or phantom-powered mics with this unit as well as instruments. There's a headphone out and a ¼ inch jack L and R output for studio monitors. These have their own volume controls, one master for the studio monitors and one headphone level. Aside from these useful and standard items, we have a switch for the 48v phantom power and a gain control for our input level, which can be visually monitored using the rainbow colour strip on top of the unit.

Where things start to get a bit different with the AXE I/O One is the ability to send line level back out the unit to an Amp if you're looking at re-amping or getting creative in other ways. Around the back of the unit, there are also two ¼ jack inputs for external controllers

E

ob, feature, and component on the AXE I/O
ut with continuously variable Z-Tone imped-
deal front end for each of your instruments
w-jitter clock deliver your performance in full
p output make the AXE I/O ONE the only piece of

*The AXE I/O One is a **great bit of kit** if you're starting out your recording journey*

RECOMMENDED PRODUCT

IK Multimedia AXE I/O ONE

MSRP (UK) £139 / (US) $129

The Breakdown

Affordable — High-end

Studio — Stage

Specialised — Versatile

Affordable — High-end

For fans of

1-in/3-out Guitar Interface—Complete with AmpliTube 5 SE

24-bit/192 kHz conversion

For more information, please visit:

www.ikmultimedia.com

such as footswitches or expression pedals. This interacts perfectly with IK Multimedia's amp software Amplitube 5, of which an introductory copy of the software comes free with the unit alongside the TONEX and Ableton Live Lite software. This means you can get recording those master compositions right away with studio-quality amp sounds.

Taking the Guitar and Bass thing further, IK Multimedia has spent time giving us the best tools to shape our input signal. When working with Direct Input guitar, going into amp modelling software, it can be helpful to be able to really dial in the right line level, impedance, and tonal shape from your pickups. First up, there is a Passive/Active switch, which allows us to optimise the input topology for our pickups. If this isn't enough, we also have a 'JFET' switch. This allows us to add a little bit of emulated tube warmth to our input signal; if we don't like this, we can switch it to 'Pure', which gives us the full tonal range of our input signal.

Then there is the Z-Tone control. This is an impedance control which will interact with our pickups in unique ways, depending on what we have in our instrument. The control allows us to move from 'Sharp' to 'Bold'. Turning this affects the brightness or the fatness of the input

IK Multimedia AXE I/O ONE

signal. This could be very useful when recording DI Bass or dialling in an 'alive' sounding tone. IK Multimedia has mentioned in the manual for this interface that this control is to be experimented with rather than being a set' thing' that happens every time. On plugging into the unit at GI HQ, it seemed to have sweet spots (as mentioned in the video), so it's worth keeping this in mind when using this, use your ears!

The AXE I/O One is a great bit of kit if you're starting out your recording journey; the software and the tonal shaping options are very useful. The fact it's powered by USB makes it convenient for on-the-road usage. Turn your hotel room or local coffee shop into a studio! (maybe not the latter..) The interface gives you a very quick transition between input to output, with barely any noticeable latency. The interface is designed to work well with Amplitube, so you know you'll be getting the best out of the amp modelling. All within a very reasonable price range. Highly recommended!

Snark Air Tuner

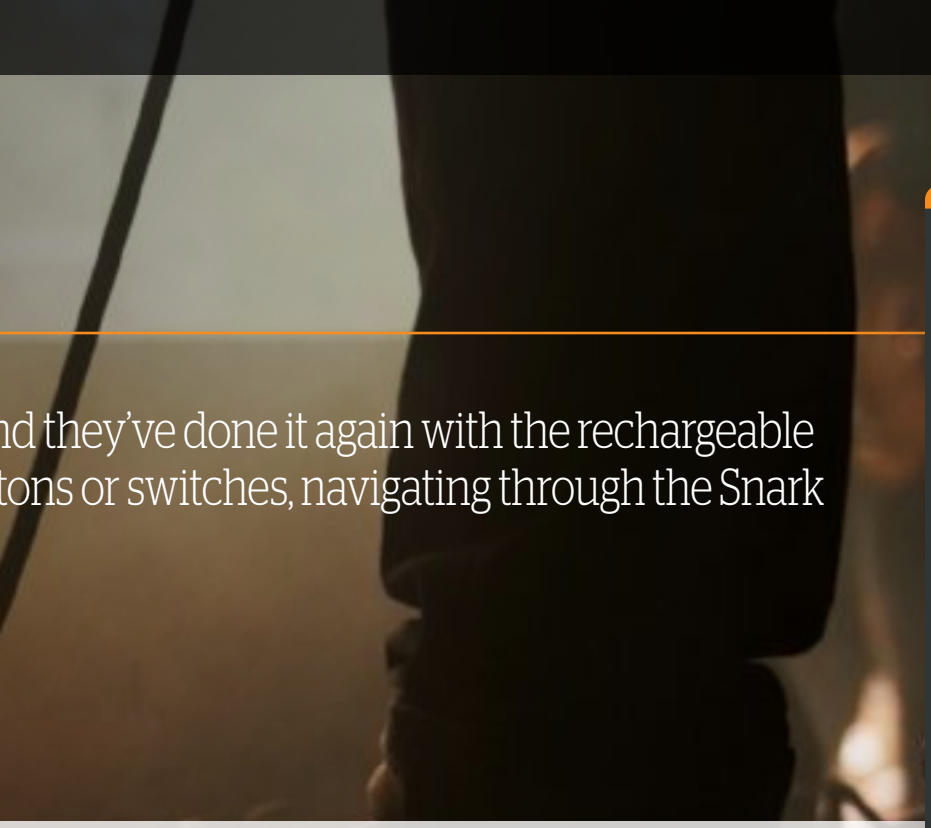
Snark is renowned as an innovative pioneer within the world of clip-on tuners, ar
Snark Air tuner–a totally new design with a host of exciting features. With no butt
Air's tuner features is a one-handed operation. **Sam Bell** reviews

I have a love-hate relationship with clip-on tuners; they are brilliant to slip into your gig bag and have on hand for tuning. But often, they can get lost, or the battery dies at the wrong moment, and you need to find them, usually at great expense, which is also bad for the planet. Sometimes clip-on tuners can be inconsistent in terms of accuracy and interference from outside sounds. However, in this review, we're going to be taking a look at a unique clip-on tuner which seeks to break all illusions and misconceptions around the clip-on tuners. Let's take a look at Snark's new 'Air' tuner.

Snark makes brilliant tuners; out of all the tuners I have tried from various companies, either making good attempts or phoning it in for extra accessories to sell. Snark care about their tuners; everything from the build quality to the screen brightness and accuracy are considered. Something that I find unique about Snarks tuners is the response speed of the tuner; it gets straight to the point in a clear-to-read way. Some tuners by other companies often take a while to wake up, remember their purpose on earth and then deliver the goods…that's if they don't suddenly fade away because the battery has run out. Snark has thought of it all!

The Snark Air is designed to be compact and hidden behind your headstock if it features a rotatable screen which is super bright and easy to make out. Its orientation can be adjusted easily, making it work nicely on most headstocks. It's got a very simple, single-button operation. Pressing once turns it on, and pressing twice changes the screen orientation. It turns itself off if left alone, or you can hold it to turn it off. It's straightforward to use.

The other selling point of this tuner is that it's rechargeable (cable included) via USB. So, no more heading to the local supermarket at 9:34pm on a Thursday night and



nd they've done it again with the rechargeable
tons or switches, navigating through the Snark

RECOMMENDED PRODUCT

Snark Air Tuner

MSRP (UK) £29 / (US) $30

The Breakdown

Studio — Stage

Specialised — Versatile

Straightforward — Feature-Rich

Affordable — High-end

For fans of

- One touch operation
- No buttons or switches
- Rechargeable - Never buy batteries again.

For more information, please visit:

https://www.jhs.co.uk/collections/snark

spending loads of those mini pizza batteries that often get lost. Also, tuners sometimes to do turn on by themselves in the gig bag, so knowing that you can simply re-charge is a blessing of some sort. Snark is aware of this phenomenon, and the unit is packed with a small case that you can put on the tuner whilst you store it so it doesn't turn on. But if you forget and it turns on for whatever reason, it turns itself off after 2 minutes, and if it does run out, you're only losing charge, not money!

The clip-on grip is excellent as well; it feels solid. In fact, you could use it as a finger gym if you wanted; it's got that much strength. It's well padded, however, so it won't damage your beloved 1959 Les Paul's headstock!

If you're looking for a compact and high-quality clip-on tuner, the Snark Air is well worth checking out!

Snark *Air Tuner*

SNARK
AIR®

SNARK
AIR®

THE Columns

Inside each and every issue, we have a host of exclusive lessons – with our team of **world-class contributors** offering their unique insight, knowledge and expertise to help you get the most out of your own playing.

CLASS IS BACK IN SESSION

EXCLUSIVE COLUMNS EXCLUSIVE COLUMNS

SPONSORED BY

SPONSORED BY

Nick Jennison

LET'S PRACTICE TOGETHER — ACOUSTIC GUITAR EDITION

Make your acoustic guitar SOUND better.

Sponsored by **ELIXIR Strings**

Nick Jennison guides you through the practice process—and shows you how to get great results every time you sit down to practice!

ELECTRIC guitarists are thoroughly spoiled when it comes to customising the sound of their guitars. Pick-up changes, pedals, amps, modelers… is it any wonder so many guitarists spend more time fiddling with their gear than actually practicing?

SPONSORED BY

Easy & Effective Chord Substitutions

Understanding Keys And Transposition

SPONSORED BY
Elixir

The HIDDEN CHORDS inside your SCALES!

The HIDDEN CHORDS inside your SCALES - PT.2!

But what about acoustic guitars? Surely an acoustic guitar sounds the way it sounds and that's that, right? Well, not so much. Even ignoring the plugged-in sound of your acoustic (we have another lesson on that!), there's plenty you can do to make your acoustic guitar sound it's best.

Are you and uncoated string player? Now is the time to try Elixir Strings' NANOWEB Coated acoustic guitar strings. A featherweight coating protects your strings from tone-killing elements like corrosion, dirt, oil and sweat.

NANOWEB Coating delivers distinctive phosphor bronze warmth and sparkle together with extended tone life. End result – your strings sound and feel fresher for much for longer.

For more information, click here:
https://www.elixirstrings.com/guitar-strings#acoustic

NON DIATONIC TRICKS

TOM QUAYLE

PART 6

Class is in session. Tom Quayle brings you a brand new and exclusive lesson for **Guitar Interactive Magazine.**

HEY guys and welcome back to my column for issue 32 of the magazine. For this lesson we're going to be taking a break from our time feel studies to look at a particular harmonic technique that I learned many years ago, before I could properly approach playing over chord changes. I'd discovered that there were a lot of contemporary Pop and Jazz tunes that had non-diatonic chords in them that were causing me problems when trying to improvise a coherent solo. I would get to these non-diatonic chords (chords that don't originate from the home key) and really struggle to play over them successfully with my limited knowledge. When I asked my teacher about this I was told that I just needed to learn the fretboard better and this advice is very true, but when you listen to the solos from your heroes you'll find that they take an alternative approach some of the time that yields great results.

Typically, the non-diatonic chords in a progression, where we're not changing key all the time, come from a stock repertoire of clichés that have built up over many years of song writing. For example, change the IV chord in a major key from major to minor and you'll hear a specific effect that will be very familiar to you. There are many progressions like this that are used for specific effects and include non-diatonic chords, but this can make the progression significantly harder to play over for many guitar players. Well, I'm going to introduce a little trick that you can try out

***Tom Quayle** - Non Diatonic Tricks*

that will work a large percentage of the time with great results.

When you have a chord progression that is in a particular key and there are just a few erroneous chords that seem to be outside of that key, a great little tool to solo over those chords is to utilise the minor pentatonic scale built from the root note of the key that you're in. For example, if you are in the key of C major and you see a Bb7 chord, it's obvious that this chord is not in the key of C, since there is no Bb note in that key. However, try to solo over it using the Cm pentatonic scale and check out the results - it sounds awesome! For now don't worry about why this works - just listen and trust me that it does. Now, bear in mind that this won't work over every chord progression and if the tune is changing key a lot, as in many Jazz standards, this method is no good and you simply must learn to outline the changes correctly. But, if there are just a few non-diatonic chords this system will work a great deal of the time.

For my examples on the video I use two progressions in the key of D major. The first utilises all diatonic chords except for a C9 chord in the final bar. You'll see it written out in the accompanying tablature for this lesson. Over this C9 chord I play Dm Pentatonic whilst using the standard Bm or D major pentatonic scales over the rest of the progression. For the second example I utilise two non-diatonic chords, Bb major and C major and again play over both of these using my Dm pentatonic scale. Both of these chord progressions should sound familiar to you as they are very much a cliché in songwriting terms.

Try this for yourself on some other chord progressions you may come across with some non-diatonic chords in them. It is surprisingly successful a great many times and sounds superb when you pull it off correctly. The only other thing to watch out for is that you manage to resolve back to the home key or scale after when returning to diatonic chords.

Good luck with this - it's a great tool that I employ regularly in my playing for a particular effect or sound and is something you will still use even if you have mastered changes playing and is really good for getting a 'Woo!' from your audience!

Until next time - Cheers! Tom

PART 7

EXTREME SHREDDING

with Sam Bell

Sam Bell concludes his inspiring column on the ultimate high energy playing. Watch out for more from Sam next year, exclusively in Guitar Interactive!

HELLO and welcome to the final instalment of my extreme shred column. For regular viewers of this section of the magazine I hope you have been enjoying the series so far and for newcomers, please enjoy this instalment and be sure to check out the previous five to check you aren't missing out on any juicy details! So far we have been delving into the wonderful and slightly terrifying world of extreme legato techniques and with the addition of two finger tapping. We have been looking into diatonic arpeggio lines, super imposition and even some lines that dip their tone outside of the diatonic major scale into melodic minor territory.

Today we are going to take a look at some more scary melodic minor lines that sound very mystical and we are going to be visualising them with some more traditional arpeggio shapes. As with all the columns in this series please be sure to check out the video and accompanying tab for fingerings and line details.

Ibanez

Here in the written section I would like to talk about how I came up with the lines and maybe more about the concepts behind them that you could take from these lines and insert into your own playing style. This way you will be able to build your own unique vocabulary of extreme legato lines and phrases whilst also having a deeper understanding of what makes them work for your own style, this means you can use them much more naturally in your improvisation, writing and day to day playing styles.

Something I must address before taking a look at our first line is how versatile some of these phrases really are… For this column I have been playing with a crunchy/overdrive sound, however these lines take a different vibe completely when played with a clean tone or even a more fusion/sax style tone with less treble and gain. Be sure to experiment - each tone brings its challenges, but I am a big believer in being versatile with our techniques for different playing situations at all times. A line might be physically easer with more gain and compression, but is the muting holding tight? Always check, maybe it's easier to play with less string noise with less gain but maybe it also highlights timing issues. Practising with different tones is going to help solidify your technique and hopefully make your extreme legato playing indestructible! That's enough with the speech, let's take a look at our first line.

This line highlights an Am triad, the shape I am using is a 'C' shape however we are filling in some notes from the A Melodic Minor scale (A, B, C, D, E, F#, G#). We start with an ascending phrase on the high E which is topped off with a two finger tapped 16th and 17th fret with the middle and ring finger on the picking hand highlighting the major7th degree and the route note. If you're not totally comfortable with the two finger tapping technique still, be sure to check out the 3rd instalment of this column where I break down the two finger tapping technique in a bit more detail. My main advice for it would be to practice implementing it ensuring you have even and smooth timing between the notes, keep relaxed and the muscle memory should kick in and speed will be on its way to you in due course! This line continues down our Am triad shape with a 3-1-3 pattern (as we have been looking at in these columns) the tapped notes on the G string this time highlight the route note and the 9th degree of our melodic minor scale. The lick then descends the rest of the triad arpeggio to the A string finishing on the 9th fret A string highlighting the natural 6th degree of the Melodic Minor scale.

This next line is an example of how we can change between different tonalities using the 3-1-3 legato technique with two finger tapping. The chord progression I am thinking about highlighting in this phrase is Bm to

F#7 altered. For the first half of the phrase we ascend a Bm7th arpeggio using triad shapes in octaves to move the line up to just above the 12th fret before we descend an F# altered arpeggio line which uses notes from the F# altered scale. The altered scale that I am using can be found as the 7th mode of the melodic minor, due to its nature I find it handy to think of F# Altered as G Melodic Minor a half step up from the route of the F# chord I am playing over. This is a very common scale for playing over altered chords with scale degrees that highlight the b9 and #9 (in this case F#7#9 otherwise known as the Hendrix chord!)

So there we have it, two more terrifying 3-1-3 lines to add to your playing! Be sure to study the lines in the tab and see how many different arpeggios you can outline using similar twists and turns. Be sure to dig deep and find your own lines within these patterns. We have come to the end of this 3-1-3 segment, but not to worry as I will be back with some Modern Advanced Techniques to add to your playing that are super versatile for many professional playing situations. We will be looking deep into chord embellishment, liquid legato lines, hybrid picking, sequences and much, much more. I shall see you soon with a brand new series, until then, happy shredding!

Sam Bell: *Extreme Shredding Part 6*

Giorgio Serci

CREATIVE FINGERSTYLE

HELLO here and welcome to Guitar Interactive's Quiet room.

In this column I would like to share a composition of mine called 'Travels', another bespoke composition for the Guitar Interactive community.

In most, if not all, art forms, travelling is a constant source of inspiration. Often travelling is used as a metaphor to describe the act of following an itinerary, implying a sense of artistic exploration or development. This approach does often result in a more meaningful, thematic or story-telling outcome. This may also be reminiscent of the role of the troubadours in history.

Apart from the romantic aspect of this metaphor, the practical merits are not to be dismissed. I vividly remember attending an improvisation Masterclass led by a wonderful percussionist, who proposed an improvisation task following an imaginary itinerary through a thick jungle, into idyllic landscapes kissed by the sun and refreshed by the water drops from a fall nearby. The group had to improvise with their own instrument in a way that described or somehow reflected on the mood and connotation presented by each individual scenery. It was fascinating to notice that many improvisers responded in similar musical ways, particularly from a dynamic and tonal standpoint.

This prologue may suggest that I have done all of the before writing this piece… Well, not literally. However, I did compose the piece in the studio, just before filming, and in addition to the adrenaline caused by such an urgent deadline, the concept of travelling through various landscapes was utilized with the main purpose of giving structure and

Blackstar
Blackstar

story-telling qualities to the piece. The landscapes I had in mind, in my opinion are not important and, in a way, I'd prefer the listeners to be unaware of these. I like the idea of the same piece of music evoking as many stories as the number of listeners experiencing these.

One thing I'd like to share though, is that I wanted the intro to feel like a car idling stationary, ready to go somewhere; and there I went.

Harmonic ingredients:

The piece features many harmonic devices I enjoy using, for example drop voicings, diminished and extended harmony as well as inversions as evident in the chart below:

Here are the chords utilized and described in a concise manner, omitting the passing notes.

D	D	D	D
F#7b9/A#	Gmaj7/B	A7/C#	D
F#7b9/A#	Gmaj7/B	A7/C#	D
D/C	Gmaj7/B	A/B	E/G#
Em/G	D/F#	Gadd2	D/F#
Gadd2 G/A			
D	D	D	D
F#7b9/A#	Gmaj7/B	A7/C#	D
F#7b9/A#	Gmaj7/B	A7/C#	D
D/C	Gmaj7/B	A/B	G#m7
Em/G	F#m7	Dm/F	Em7 F#m7
Gm6 Asus4b9			
D	E/D Eb/D	D	E/D Eb/D
D	E/D Eb/D	D	

Another important harmonic ingredient is the frequent use of open strings to complement the main melody. This is a very effective way of enhancing the melody in a relatively easy way, as the open strings' sustain will add 'legato' qualities to the piece.

Rhythmic ingredients:

The piece features a recurrent use of 8th and syncopated 16th notes, with the occasional 8th note triplets.

Melodic ingredients:

The melodic content navigates different registers and although gravitates around the key of Bm (Dmajor), it explores a few neighbor tonalities, like for example A major and G melodic minor.

As always, I would like to recommend exploring the above-mentioned techniques in order to compose your own pieces. We have to allow ourselves to make mistakes and reflect on the reasons why we like or not a particular sound, a chord progression or modulation. Eventually, these sounds will become part of your musical lexicon and you'll be able to use these with fluidity and effectiveness.

The picking-hand pattern is predominantly as follows:

(Please note E=low E string, e= high E string)

'p' focuses predominantly on the bass lines, while 'i, m, a' play the melody and countermelody or harmony part. The melody is predominantly played with the 'a' finger, so it is

important to use the appropriate velocity for the note to cut through.

Play this part in a relaxed and clear manner, making sure your thumb is a little forward compared to the 'i, m, a' fingers, in order to prevent it from colliding with the 'i' finger. As always, focus on attack and tonal consistency. The melody and the supporting harmonies will be played with the 'a' finger, so more attack is needed to outline the melody.

Next we are going to look at the left hand part (chord shapes):

Bar 1: Play a D major, (d shape) with the rhythm shown in the video lesson. Play a descending bass line from open D, followed by little f on fret 4 of A, index on fret 2 of A.

Bar 2: Index on fret 1 of A, open G, ring f on fret 2 of B and open e and middle f on fret 3 of B.

Bar 3: Index on fret 2 of A, ring f on fret 4 of D, open G and middle f on fret 3 of B.

Bar 4: Barre' on fret 2, ring f on fret 4 of A, little f on fret 5 of B, middle f on fret 3 and then 2 of e. Play a descending bass line from open D, followed by little f on fret 4 of A, index on fret 2 of A.

Bar 5-8: Like bar 1 till 4.

Bar 9: Barre' on fret 2, middle f on fret 3 of A, ring f on fret 3 of B, index on fret 2 of G and e, followed by little f on fret 3 and 5 of e and a final middle f on fret 3 of B.

Bar 10: Index on fret 1 of A, open G, ring f on fret 2 of B and open e and middle f on fret 3 of B.

Bar 11: Barre' on fret 4 of D, G, B followed by middle f on fret 5 and little f on fret 7 of B. Open B.

Bar 12: Little f on fret 4 of E, middle f on fret 2 of D, index on fret 1 of G and open B.

Bar 13: Ring f on fret 3 of E, middle f on fret 2 of D, open G and B.

Bar 14: Index on fret 2 of E, open D, middle f on fret 2 of G, followed by little f on fret 3 of B and ring f on fret 2 of B.

Bar 15: Middle f on fret 3 of E, open D and B with index on fret 2 of G.

Bar 16: As bar 14

Bar 17: Middle f on fret 3 of E, open D and B with index on fret 2 of G. Next, open A, rind f on fret 5 of D, middle f on fret 4 of G, index on fret 3 of B.

Bar 18 to 33: As from Bar 1 till 15

Bar 34: Barre' on fret 4 with little f on fret 7 of e.

Bar 35: Index on fret 3 of E, ring f on fret 5 of D, middle f on fret 4 of G and little f on fret 5 of B.

Bar 36 to 37: As from Bar 34 till 35. In bar 35, add little f on fret 2 of B.

Bar 38: Open E, D, G and B. Next, same voicing on the second fret.

Bar 39: Middle f on fret 3 of E, index on fret 2 of D, ring f on fret 3 of G and little f on fret 3 of B.

Bar 40: Play D (d shape) with barre' on fret 2. Add little f on fret 5 of e. Then, same shape on fret 4, 3 and back to fret 2. Repeat 3 times to end on a D major.

Congratulations, you have completed 'Travels'!

As always, you will be able to download a transcription by selecting the menu option in this page.

I strongly recommend experimenting with a few picking variations, changing the chords as you wish in terms of voicing (higher or lower), as well as trying the same picking pattern on a different chord progression, or using a 'capo' on fret 2 for a brighter outcome.

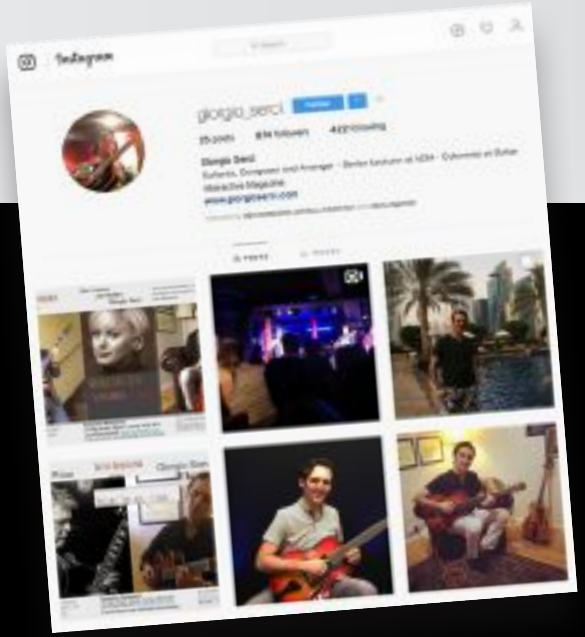
When repeating any section twice or more, you may want to play 'sul ponticello', (closer to the bridge) or 'sul tasto' (over the frets) for more contrasting results.

Make sure you highlight the melody (singing is a great strategy to play the melody in more assertive and singing-like manner)

Focus on minimum-movement approach, as this will help delivering the piece in a more accurate and consistent manner, while saving energy.

This will complete this creative fingerstyle lesson.

I hope you will enjoy playing this study piece and that this will give you some ideas on how to write your own solo guitar compositions. If you would like to listen any more of my compositions, please check the previous issues of Guitar Interactive Magazine as well as any of my CDs, available from my website.



You can also find me on instagram on giorgio_serci or twitter @giorgioserci as well as on facebook.com/giorgiosercimusic

Until the next time - Good-bye.

Check me out here at
www.giorgioserci.com

NEW COLUMN

with Andy Wood

Country

Guitar Interactive is proud to welcome back Andy Wood with the third instalment of his new column!

y Guitar

Balanced Alternate Picking

Country isn't like modern Rock music, I grew up in the Bluegrass tradition and I can't ever remember someone talking to me about technique. It was always about what you played, never how you played it. You just did what you needed to do to make the sound you wanted to hear.

In the Rock tradition it's a lot more common to break down the mechanics of technique and practice them to achieve high levels of playing, speed and accuracy. This can obviously be applied to Country music, but it's not the spirit of it. We don't play with high levels of technique because that's been the focus, we come from a background where all of our instruments were acoustic and you got very little sustain or volume from them so you needed to pick every note to be heard.

When I was younger, the Bluegrass vocabulary was (and still is) driven by fiddle influence, and playing those melodies wasn't easy, but over 30 years of constantly doing it, you get faster and more accurate/efficient, but let's take a look at what it is that makes alternate picking difficult.

Essentially when you pick on a single string the motion is efficient. When you play a down strong on the G string, you're not wasting any energy by playing that string with an up stroke. It would be very inefficient to play with another down stroke as you're going by the string with an upward motion to repeat the down.

When you cross strings, things get a little more difficult. Try playing a down stroke on the G string then an up stroke on the B. When doing this you have to go beyond then B string to pick it with an upstroke. This is an excessive use of energy and keeps you on the "outside" of the strings, we call this "outside picking". Try repeating this motion and focusing on how it feels, down G up B, down G up B etc.

If you reverse this action and play with an up stroke on the G string followed by a down stroke on the B you now feel stuck between the strings. It requires a little more accuracy and a smaller motion, it's more efficient but generally considered a little harder. We call this "inside picking".

Now if you look at the rock vocabulary, you'll see that a lot of players tend to favour one motion over the other. Paul Gilbert and John Petrucci tend to engineer their lines to

avoid inside picking, while players like Eric Johnson excel at inside picking.

In Country music it's harder to change your licks to facilitate your technique. We can't rely on patterns of two or three notes per string consistently. We just need to be able to play down followed by up, regardless of what string crossing motion this results in. This is sometimes referred to as "cross picking" and it's a staple of solid alternate picking technique. It's heard from time to time in the rock world, Steve Morse being a prime example of someone who can play long lines with one note on each string.

I've provided two exercises for this column which will dig down to the root of the technique and allow you to really hone in on what needs improving. This may seem easy, but getting it to 160bpm+ will require a lot of dedication.

Stick with it though, as you're going to need your picking balanced in order to play Country music with the control expected.

***Andy Wood** Country Guitar*

Go beyond just licks, and learn the secrets of how to construct the perfect melodic guitar solo packed with head-turning phrasing.

Improvisation guru **Nick Jennison** presents the key ingredients that make up modern blues, progressive rock and minor blues guitar phrasing; including note choice, resolution and nuance—combined into study solos to engage your ears as well as your fingers! Want to truly master your craft? Then check out part one of this exclusive Guitar Interactive course.

Ever wondered what goes into writing a truly great melody? What about solos that take you on a journey with them, like a story within a song? In this course, Nick Jennison guides you through the process of creating the kind of evocative, memorable lines that are the hallmark of not just great guitar players, but all great musicians.

The **Ultimate Guide to Melody & Phrasing** includes 50 examples of melodic development exploring everything from note choice, intervals and melodic contour to timing, expression and dynamics, along with and three full-length solo studies in three different styles: "Modern Soul," "Melodic Prog" and "Minor Blues." Each of these solo studies is accompanied by note-for-note tuition, as well as a complete masterclass explaining the rationale behind the composition.

'Ultimate Guide - Part 1

If you want to become a more musical player, this is the course you've been waiting for.

Watch this entire course and more incredible lesson content with a **Gi Plus** subscription.

To find out more, visit: **guitarinteractivemagazine.com/ gi-plus/**